MOTION PICTURE HERALD

Summer Business Good;
Outlook Even Better

Admission Prices

-A Report by The HERALD
Institute of Industry Opinion

FROM THE SEA, THE LAW VS. BILLY THE KID, THE WEAK AND THE WICKED, THE DIAMOND WIZARD

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"SEVEN BRIDES" SETS 26+

All-Time High World-Premiere Promotion Launches M-G-M's Great Musical Hit To New All-Time Record!

No.1 OF A SERIES TO BRING YOU UP TO DATE ON

FAMOUS ABDUCTIONS

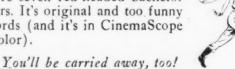


Men have been abducting reluctant maidens since time began. Probably the most famous -and most wholesale-abduction happened when the ancient roamin' Romans kidnapped armloads of the Sabine women and carried 'em off, "sobbin' and throbbin'." Great paintings still tell the story.

Plutarch says the Sabine girls were soon happily knitting little togas and refused to be rescued. That's the theme of MGM's gay shot-gun wedding musical,

SEVEN BRIDES

But our girls are from Oregon and the boys are seven red-headed bachelor brothers. It's original and too funny for words (and it's in CinemaScope and Color).



starring JANE POWELL . HOWARD KEEL . with Jeff Richards starring JANE POWELL • HOWARD KEEL • with Jeff Richards
Russ Tamblyn • Tommy Rall • Screen Play by Albert Hackett &
Frances Goodrich and Dorothy Kingsley • Based On the Story "The
Sobbin' Women" by Stephen Vincent Benet • Lyrics by Johnny Mercer
Music by Gene de Paul • Choreography by Michael Kidd • Color by
Ansco • Directed by Stanley Donen • Produced by Jack Cummings

Above: Part of the unusual campaign

KEEL AND CUMMINGS

To signalize the importance of the World Premiere at Loew's State, Houston, M-G-M's most ambitious promotion in years was climaxed with the arrival from the studios of Howard Keel, co-star of the picture, Jack Cummings its producer, who joined the five starlet brides already active on the scene.

OFF-BEAT ADS

For a picture that's outstanding in its originality, an off-beat newspaper campaign was designed for the World Premiere. Shown at left is one of the ads in a series that used as its theme "Famous Abductions", pertinent to the picture. The illustrations are celebrated paintings. In addition, other big display ads sold the bigness, the unique idea, the music, the cast and other facets of the attraction.

LOBBY IMPORTANCE

Typical of special lobby attention is the huge standee built for the State Theatre. (Shown at the top of the next page.) This was erected three weeks in advance and was supplemented by other lobby selling in addition to an automatic Wurlitzer machine playing the songs from the picture.

"BRIDES" CONTEST

Houston was enlivened in many ways and one of the most popular was the contest in the Houston Post to select two local "Brides". With the personal appearances of five starlet "Brides" who actually appear in the picture, Houston had the full complement of "Seven Brides" for promotional purposes. They received plentiful publicity and photographic breaks plus a large amount of free time on TV Station NBC.

"BABY STAR" CONTEST

Another newspaper enterprise that received Page One space for two whole weeks was a Baby-Star identification contest. Baby photos of M-G-M stars, including those in the picture, were used, with substantial prizes offered. This was one of the most widely publicized and successful contests in local annals. In addition to TV, radio and newspaper promotion, the theatre distributed handbills and constructed a special lobby set-piece.

TERRIFIC TRAILER

An exceptionally appealing trailer was sent from the studio the moment the date was set and this proclaimed, far in advance, the World Premiere of the Summer's greatest color musical.

RADIO AND TV

Spots on four top radio stations filled the airwaves for days ahead. An attractive model dressed as a bride visited all radio and TV disc jockeys while they were on the air, presenting them with the record-album of songs from the picture, and making an appearance herself. This was followed, the week before opening, by visits from the "Seven Brides", the two local winners and the five starlet brides. These seven girls have been sensational attention-getters for the picture. Among the many things on their heavy schedule was a special event on TV station KPRC with interviews bearing on the selection of the local brides. Also in a tie-up with Foley's, largest department store, the "Brides" appeared on the telecast and on other programs sponsored by the store.

FASHION SHOW

A space-winning effort was the Style Show at Foley's in which the "Brides" modeled costumes from the picture as well as McKettrick-Williams fashions, with whom M-G-M has a big national promotion. Another fashion idea was the "Brides" interview with 100 local teen-age girls in their modeling school.

YEAR HOUSTON RECORD!



Above: Giant lobby standee and Contest Panel

WEALTH OF STUNTS

There was no end to the number and variety of stunts planned for the "Brides" in their costumes from the picture. A few:

Romance in a Haystack: With a local jeweler's cooperation, engagement and wedding rings were planted in a haystack located on a downtown parking lot, with local girls taking part in the search.

Snowballs in July: With Houston in the throes of a heat-wave, the "Brides" were greeted, upon arrival at the airport, by local critics and celebrities and a giant pile of real snow. A simulated snow-ball fight took place in 100-degree weather.

"Just Married" Parade: The procession started at the airport with a parade through the streets of Houston. Open cars carried the "Brides" and local officials. Flying wedding ribbons and "Just Married" signs, with banners advertised the picture.

Opening Night Square-Dance: Probably the most colorful opening night idea in the city's history was the square-dance with hillbilly band in front of the theatre in conjunction with the Gala World Premiere.

STORE DISPLAYS

Thirty stores carried posters, counter cards and other materials in ticket-selling tie-ups. Complete coverage was obtained, especially in stores where records were sold, thereby stimulating attention for the records-album.

STAGE APPEARANCES

An opening day extra was the personal appearance for three shows on the stage of the State Theatre of Howard Keel, star of the picture, together with the 5 starlet "Brides" and a popular hillbilly band.

ADVANCE SCREENINGS

An important word-of-mouth build-up was obtained by invitational screenings. Critics and disc jockeys saw the picture three weeks in advance. Then came a screening for record-album promotion, store personnel, TV and radio people and others. A sneak studio preview took place five days before the opening. At the critics' screening, crying towels were given in conjunction with the "Sobbin' Women" song.

IT MAKES HISTORY

Local Texas showmen assert that the range, the diversity, the duration and variety of the campaign for "SEVEN BRIDES" set a new high in modern motion picture showmanship. It is apparent that most of the activities, apart from those that involve personal appearances, are easily adaptable to any situation.



News Trucks with hanners all over town.



Two local contest brides join 5 M-G-M starlet "Brides" in many promotions.



Cards in Record Store Windows.



"Brides" visit Modeling School.



Local Critic in airport welcome to "Brides." Real snow in record heat.

"Its magnitude will propel it into a prominent place among the year's top money pictures!"

BOXOFFICE

"Magnificence in splendid style that should reap a box-office harvest! Rarely has the screen exhibited so much dash and bravado!"

THE INDEPENDENT

"Fills the breadth of the CinemaScope screen with a wealth of pageantry—an ace entertainment!"



WARNER BROS. FOLLOW THE BOX-OFFICE M

KING

RICHARD

Out of the Adventure Pages of the Ages! From SIR V

CINEMASCOPE

WARNERCOLOR STEREOPHONIC SOUND HARRISON • MA

Will hold audiences spellbound by its eye-appealing drama and fast action!"

SHOWMEN'S

"A box-office picture! Sweeping action, deadly struggles, suspense and breathtaking scenes! CinemaScope adds immeasureably to the richness of the pageantry!"

M. P. HERALD

"Gets the full CinemaScope spectacle treatment and the grossing prospects are excellent!"

DAILY VARIETY

"A very big picture, a very fast and fascinating picture, with one of the most exciting final sequences ever contrived!"

M. P. DAILY

"Sweeping action in the full CinemaScope spectacular treatment —a box-office entry from Warner Bros.!"

VARIETY

"A lusty, lavish, spectacular entertainment that will garner a considerable audience!"

FILM DAILY

GHT OF 'THE HIGH AND THE MIGHTY' WIT

LTER SCOTT'S 'The Talisman', tumultuous epic of the Quest for the Holy Sepulchre!

NIA

GEORGE

ROBERT DOUGLAS

CREEN PLAY BY JOHN TWIST

HENRY BLANKE

20th Century-Fox's first production in the new, improved

GNEWASCOPE

A TOWERING
MASTERPIECE
CARVED OUT OF
A MAN'S LUST FOR POWER!

Spencer Tracy Broken Lance

COLOR by DE LUX

CO-Starring
ROBERT

PETERS

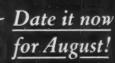
RICHARD WIDMARK KATY











with HUGH O'BRIAN . EDUARD FRANZ

Produced by SOL C. SIEGEL • Directed by EDWARD DMYTRYK • Screen play by RICHARD MURPHY

Play it in the Wonder of 4-Track Magnetic Stereophonic Sound!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

(QP)

MARTIN QUIGLEY, JR., Editor

Vol. 196, No. 4

July 24, 1954

Oil on the Waters

WHEN conditions at sea become so rugged that the safety of a ship is endangered a standard procedure is to heave to and pump some oil overboard. A surprisingly small quantity of oil can do much to flatten out the crests of a wild sea.

Right now the motion picture industry needs some oil poured on the troubled seas of trade controversies. If something is not done to calm down raging feelings, desperate measures may be taken. It is to be hoped that there will be an improvement in "atmospheric conditions" before the committee of National Allied meets with the sales managers of the major distributors in New York early in August.

The campaign against the Federal admission tax was hardly won when a hue and cry was raised from the ranks of exhibition that the split of the new found money was inequitable. More recently Abram F. Myers, Allied chairman and general counsel, in a statement titled "an appeal to reason" said, "We all know that there are persons of substance and influence both within and outside of Allied who sincerely believe that nothing short of Government regulation can save the motion picture business." Mr. Myers expressed the view that if such regulation ever came it would most likely be "imposed by the Government of its own motion" to preserve the industry as a communications and cultural medium, safeguard investments and prevent unemployment resulting from collapse of business."

It is questionable whether the U.S. Government is interested enough in motion pictures to single out this industry for special "protective custody." This is as it should be. The industry has been built and will be preserved by forces within it and not by governmental intervention.

The leaders of the motion picture industry—and all the rank and file—possess abundant wisdom, tact and experience to handle among themselves the fundamental trade questions which cause excessive friction. These qualities need only to be put to proper use.

No longer should any exhibitor feel that he is "expendable." If any distributors ever believed that the industry could prosper on a small number of theatres, such a belief has been completely discredited. Even though less than a thousand theatres may produce more than half the domestic revenue on a particular feature, the final standing in the producer-distributors balance sheet depends on a dozen times that number of dates.

Most of the small theatres in this country are in onetheatre towns. No one of them is "expendable." These are the theatres that should have first priority in any discussion about onerous trade practices.

The nature of motion picture distribution and exhibition is such that there is never going to be any real peace between buyer and seller. A piece of merchandise of intangible value is contracted for at a specific rate or schedule of payment before it is delivered. No one knows in advance what a particular picture will gross at a given theatre until the ticket booth is shut down on the last night. Under these circumstances friction is inevitable.

However, a little oil on the waters—in the form of patience and trust in mutual fair play—would do much to ameliorate chronic trade problems.

Price of Admission

SURVEY of the members of the Herald Institute of Industry Opinion, reported elsewhere in this issue, presents the first industry-wide data on admission prices assembled since the Federal tax was abolished and the resulting scales had time to be tested in operation. Of significance is the fact that motion pictures today, as in the past, are popular priced entertainment. In relationship to the sharply increased costs of living the 49 cents charged by the average theatre is indeed very modest. Certainly to obtain the best of Hollywood's output at such a price is really an entertainment "steal" on the part of the theatre patron. Theatre scales in communities under 7,500 population are found to average 40 cents. There are increases in each of the various population groups up to an average of 54 cents in cities over 100,000 population. The small increase in the children's scale which resulted in an average of 16 cents is surprising. In order not to distort the averages, Broadway and other large metropolitan first run prices are not included in the tabulation.

Producers Honor Schencks

HE board of directors of the Screen Producers Guild has made a wise choice in selecting Joseph M. and Nicholas M. Schenck to receive the annual Milestone Award. These two men have an unequalled record of long-time influence on the American motion picture. According to the announcement of Arthur Freed, president of the producers guild, the Schenck brothers are being honored for "their historic contributions to the motion picture industry." The amusement industry career of each goes back over 45 years. Today each is still pioneering for industry betterment while holding a position of importance, Nicholas as president of Loew's, Inc., a post he has held for 27 years, and Joseph as chairman of the board of United Artists Theatre Circuit and of Magna Theatre Corporation which is now producing "Oklahoma," the first Todd-AO 65mm wide screen presentation.

-Martin Quigley, Jr.

Letters to the Herald

3-D Great

TO THE EDITOR:

"We're killing the goose that would have

laid golden eggs.

Have just finished playing my 23rd 3-D picture. Did 150% on it plus 15c each for the use of my permanent type glasses. The distributors allowed 15c to take care of breakage, cleaning and sterilizing, but even so, rental on the glasses is quite a help. My customers have gotten used to wearing the glasses and don't seem to mind them. When a person says "I don't like to wear 3-D glasses" what they really mean is "I don't like the eye strain produced by the picture being out-of-sync, out-of-line, or out-offocus" or maybe they don't like that sensation of going blind in one eye when a piece of blank film goes through one machine and they charge all these faults to the glasses.

Actually very few people would complain about the glasses if the prints are in good shape and correctly projected. With Polaroid's Sync Monitor and tell-tale filter it is simple to keep the pictures synchonized and lined up, critical focusing is necessary and sometimes hard to do, but the hardest part is keeping balanced light, both in intensity and color. The human eyes are very sensitive to the slightest unbalance in light since they ordinarily look at the same object, hence the slightest unbalance in the light of the two images on the screen will cause a feeling of uneasiness and partial loss of the depth perception of the picture.

Instead of abandoning the use of 3-D pictures, why not strive to improve the technique of making and projecting them? The stock reply from the bookers "Sorry, but that picture has been pulled out of 3-D reis getting very alarming to me.-JOHN LAKEMAN, Dixie Theatre, Haley-

ville, Alabama.

From Japan

TO THE EDITOR:

Would you give me an opportunity to report concerning the present situation of

movie theatres in Japan?

Since the 18th of May the admission tax was transferred from local to national tax and the rate of the tax was changed from 50% per the following:

Less than 50 Yen	10%
Less than 80 Yen	20%
Less than 130 Yen	30%
Less than 150 Yen	40%
More than 150 Ven	, -

According to this reduction of the tax, admission fees of all theatres in Japan were cut down. However, we cannot see any increase of attendance so far because of the present depression of economy.

In Tokyo four theatres were equipped for projection of CinemaScope but we are anticipating VistaVision from Paramount. When CinemaScope was first projected in Tokyo, everyone was eager to see it but the phase has passed and if the product is not good-even CinemaScope doesn't help.

The biggest news this year is that Nikkatsu began to produce movies again. Nikkatsu, which is the oldest producing company in Japan, had discontinued producing during the war but is now active once again.

In Japan we have five producing companies besides Nikkatsu, namely Toko, Shochiku, Daiei, Tokei and Shin-Toko. But their productions are rather small in number compared with the number of movie houses. We have much difficulty with the high price of film rentals.

At such a time the appearance of a new company is very welcome. Then on the other hand it is rumored that the old five companies are suffering by not being able to compete with the new company-and one may even fail to continue in business.

The popularity of foreign movies at the present time is declining. However, "Mogambo," "Stalag 17" and "Roman Holiday" were popular attractions. Some of the theatres that are showing only foreign product and trying to change to Japanese movies.

Unfortunately, I do not have the opportunity to go to America and to talk with the people who are carrying on the motion picture business. - TOSHIO MIYAMOTO, Shinkoiwa Movie Theatre, Tokyo, Japan.

On World Union

TO THE EDITOR .

The proposal made by the CEA of Britain for a world association of exhibitors has been somewhat anticipated by the fact that our Union Internationale already exists, and includes therein almost all of the western countries of Europe.

The need for the formation of our Union has been apparent to us for several years already, on an European basis, but it does indeed seem, in the light of recent events, that this Union ought to be incorporated in a larger one, and permit more direct contacts and more clear-cut arrangements between film producers and motion picture exhibitors in America as well as in Europe. We think, therefore, that it is not too late to form such an association .- A. TRICHET, Le Secretaire Général, Union Internationale de l'Exploitation Cinématographique.

CinemaScope

TO THE EDITOR:

Recently I saw the CinemaScope picture 'King of the Khyber Rifles" with stereophonic sound. I was very much impressed by CinemaScope. It is a wonderful new

WHEN AND WHERE

- August 9-13: International Aliance of Theatrical and Stage Employees, 42nd international covention, Music Hall, Cincinnati. Ohio.
- August 22: Opening of the Fifteenth Annual International Film Festival at Venice,
- August 24-25: West Virginia Allied Theatre Owners Association, annual convention, Greenbrier Hotel, White Sulphur Springs, West Virginia.
- September 20-22: Allied Theatres of New Jersey annual convention, Concord Hotel, Kiamesha, N. Y.
- September 22: Opening of talks on new Anglo-American film pact between British Board of Trade officials and the Motion Picture Association of America, Washington, D. C.
- September 28-29: Montana Theatres Association, annual convention, Missoula,
- October 10-11: Allied States Association Fall board meeting, Schroeder Hotel, Milwaukee.
- October 12-14: National Allied States convention, City Auditorium, Milwaukee.
- October 17-24: Seventy-sixth semi-annual convention of the Society of Motion Picture and Television Engineers, Ambassador Hotel, Los Angeles.
- October 27: Allied Theatre Owners of Kansas and Missouri, annual convention, Aladdin Hotel, Kansas City, Mo.
- October 31-November 4: Annual combined convention of the Theatre Owners of America, Theatre Equipment Supply Manufacturers Association, Theatre Equipment Supply Dealers Association, and International Popcorn Association, Conrad Hilton Hotel, Chicago.
- November 14-16: Theatre Owners of North & South Carolina, annual convention, Hotel Charlotte, Charlotte, N. C.
- November 16-17: Allied Theatre Owners of Indiana, annual convention, Marott Hotel, Indianapolis.

process with a certain illusion of depth and the picture is very wide indeed. Specially the outdoor scenes look marvellous. But I was not very much impressed by stereophonic sound. In my opinion it will not pay for itself and is not worth spending so much money on. We are equipping our theatres for CinemaScope pictures but with single optical track sound. Small town exhibitors should not go for stereophonic sound .-AGHA Bafique Ahmed, New Majestic Cinema, Hyderabad Sind, Pakiston.

MOTION PICTURE HERALD

July 24, 1954

NEW YORK tax fight injunction ruling is awaited AL GREENE may face jail in tax hasslebut such publicity! SUMMER'S busting out all over with big new product AVERAGE admission price today recorded in study table TERRY RAMSAYE Says-A column of comment on matters cinematic LOEW'S reports net for forty weeks up to \$7,345,482 RANK circuit in Britain quits CEA as protest on action NEWS folks really "live it up" at Dean and Jerry premiere STATE court rules laws on censorship must be precise

THE WINNERS CIRCLE—The box score on box office leaders BERNHARD, for years industry leader, dies suddenly at 65 AB-PARAMOUNT reports net profit for the quarter at \$715,000

story power NATIONAL SPOTLIGHT—Notes on industry personnel across country

Film Buyers' Rating Hollywood Scene Managers' Round Table

People in the News IN PRODUCT DIGEST SECTION

Short Subjects What the Picture Did for Me

Showmen's Reviews

The Release Chart

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COLUMBIA big guns loaded with star and

SERVICE DEPARTMENTS

Refreshment Merchandising

n the

MEETINGS

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3rd Cover

The whole field of trade practices and film rentals will be aired again soon at a series of meetings being arranged by Allied States Association with the sales heads of the major distributors. The meetings, a result of national Allied's "indictment" of the distributors' policies, issued last week, probably will begin early in August and will be on a company by company basis. The Allied delegation will be headed by Abram F. Myers, chairman and general counsel, and Ben Marcus, president. Also attending will be Jack Kirsch, Nathan Yamins and Wilbur Snaper, all former presidents.

Dollar Publicity

Now that a million's been paid for a story property, and the going price of any tip-top finished production is from twice that figure up, isn't it time for the industry that lost its vogue and nearly its shirt yelling "economy" to revert all-out to a straight dollar-publicity pol-

ARGUMENT

Officials of the Motion Picture Export Association met Federal Trade Commission officials in Washington Tuesday to defend the Association against charges that the recent French agreement had clauses in violation of the Export Trade Act. The charges were made by Ellis Arnall, president of the Society of Independent Motion Picture Producers in a letter to the Commission. After the meeting Bernard B. Smyth, chief of the FTC export trade division said "nothing definitive" had been established and that his first job was to "narrow the issues" between the two associations.

CONFIDENCE

The Smalley circuit, operating theatres in upstate New York is one of the longest established in the business. Hence it is of some importance when Joe Walsh, manager of the Smal-ley house in Johnstown, N. Y., writes us that "Believing in the

future of the Motion Picture Industry, we have just completed a complete redecoration of this theatre, changing it from old Spanish style to modern, using blue and rose pastel shades. This and the installation of wide screen should help bring 'em in."

ADVANCE

Unusual advance publicity is accorded "Night of the Hunter", which United Artists will distribute, in the current issue of "Town and Country" magazine. An article by Charles Laughton, who will direct the picture, sketches the remarkable life story of Paul Gregory, who will produce it, turning his hand to motion pictures after such stage successes as "Don Juan in Hell", "John Brown's Body" and the current "Caine Mutiny Court Martial."

JOE BREEN, AUTHOR

When and if Joseph I. Breen relinquishes directorship of the Production Code Administration, all the book publishers, magazine editors and syndicatefeature heads in the nation are a cinch to besiege him for his memoirs -- and if one of them gets him to write them, the reading world is in for that "definitive Hollywood book" its been waiting for since memory runneth not to the contrary. Writing is where Joe came in.

MORE MONEY

The Government's overseas film program will operate on a considerably larger budget during the new fiscal year than during the past 12 months. The film branch will get \$3,850,000 for its operation during the new year, compared to \$3,390,-000 last year.

POPCORN

Popcorn acreage this year is only two-thirds to threefourths of last year's, according to government and trade which could mean estimates, higher prices on this year's crop.

> James D. Ivers-William R. Weaver-J. A. Otten



This week in pictures

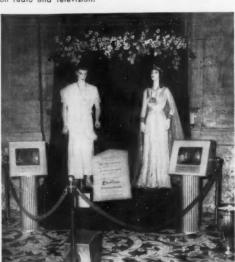
A SUCCESSFUL OPENING. Universal chose Cleveland as the site of its "Magnificent Obsession" premiere. The RKO Palace, at the left, had record business after the personal appearance by Jane Wyman, Agnes Moorhead and producer Ross Hunter.



THE PRINCIPALS at the Cleveland affair. In array at the Palace are Max Mink, manager; Miss Wyman, Mr. Hunter, and Miss Moorhead; and P. T. Dana, Universal eastern sales manager.



THE BUILDUP. The girl and the cheetah, left, are part of 20th-Fox's traveling exhibits for "The Egyptian." Harry Felger, Philadelphia mayor's representative, welcomes Theona Bryant, an exhibit "hostess." Below, two mannequins, with costumes from the film, as set up in the Roxy Theatre, New York, lobby. The exhibits have drawn thousands daily in Northeastern and southern states, and the hostesses have been appearing on radio and television.

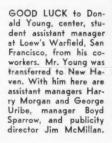


(B)

GEORGE SIDNEY, director, has received the honorary degree, Doctor of Science, from Hahnemann Medical College, Philadelphia, for his aid to heart surgery through films.



SID ROGELL is the new executive production manager at 20th-Fox. He succeeds Raymond A. Klune who has become general production manager for Hecht-Lancaster Productions. Mr. Rogell has been with the company since December, 1952, coming from RKO Radio.







THE PLAQUE which Dore Schary, MGM studio head, left above, and Pete Smith, producer and commentator, are holding, is from the National Safety Council, for Mr. Smith's fifth award from the Council, for subjects on safety.

THE MILESTONE AWARD, the Screen Producers Guild annual honor, will go to Nicholas and Joseph Schenck at the annual dinner in Hollywood in November. The brothers were selected for their "historic contributions to the motion picture industry." Nicholas, at left below, is president of Loew's Inc. Joseph is board chairman of United Artists Theatres and of Magna Theatre Corp.







THE CUSTOMER SEES THE FACTORY. Norman Bede Rydge, left, head of the Greater Union circuit of Australia, is shown the sights in the Warner studio trophy room, by executive producer Jack L. Warner. Mr. Rydge also was Mr. Warner's guest at luncheon.

Al Greene May Face Jail— On City Tax But, Oh That Publicity Injunction

by FLOYD E. STONE

TOO BAD, AL. SORRY IT TURNED OUT THIS WAY. YOU DID YOUR BEST. WE'LL ALWAYS REMEMBER YOU.

Having dashed off this message to our friend Al Greene at mid-week, we turn now to tell you what happened and how.

Al is the smart and lively owner of the Avenue U Theatre, in Brooklyn, who last week thought he'd do a job for the New York City theatre owners protesting that 5 per cent admissions tax. Al gave them action.

The HERALD, two weeks ago, was the first to report, with some awe, Al's smartest move to date. He chrome plated 24,000 pennies and asked his customers to place them as "protest pennies" in a large, prominent gin bottle alongside his box office.

He was going to take them on the appointed day to City Hall and pay that tax. Mayor Wagner would pay some attention, and how.

Well, Al's in a fix, and that's why we're telling him we're with him. Up to a certain point, Jail, that is. The U. S. Secret Service has hold of our showman. Chrome plating pennies alters their appearance, changes their weight and they might even be mistaken for dimes.

Said the Secret Service: Get back those

At mid-week, Al had gotten back 500. This, in spite of a 40 by 60 sign headed: "Keep Our Manager Out of Jail". And an offer of two copper pennies for each one of chrome plate.

Al's date with destiny was to be Thursday afternoon, at 4:00 P.M., at the local office of the Treasury Department. He was to walk in with his coins. And with his co-



COME BACK, LITTLE PENNIES. Al Greene, the man who puts and takes, beside the sign appealing to his customers to save him from jail.

culprit, the unnamed technical pioneer whose genius brightened the pennies. This man is in trouble, too. By telephone this morning, we heard

By telephone this morning, we heard from Al the latest bad news. The kids of his neighborhood have developed an unholy urge to make money. They're chrome plating all the pennies they can find.

So Al's got a special trailer, asking Mom and Dad to please, please keep Junior away from the chemistry set.

All this did not go unnoticed in the local and national press. The "World Telegram and Sun" ran a front page feature, the Associated Press asked Al to keep them informed, and "Life" magazine was interested.

New York City exhibitors and the New York City Administration at midweek were waiting for a decision from the State Supreme Court on a temporary injunction

Wait Ruling

New York City exhibitors and the New York City Administration at midweek were waiting for a decision from the State Supreme Court on a temporary injunction against the collection of the recently imposed five per cent city amusement tax, not-so-fondly known as the "Wagner tax" in honor of New York City Mayor Robert Wagner.

At the same time there was a growing feeling that a token or stamp system might be substituted for the tax law's major fraction provision, which, as it now stands, requires the collection of taxes of up to 6-2/3 per cent on some tickets. This is in direct opposition to the "enabling act," passed by New York State in 1947 to allow amusement tax collections of up to five per cent.

The possible token system, now employed by the cities of Elmira and Binghamton, New York, supplies exhibitors with tokens or stamps in mill amounts covering any fractions which may result from collection of the tax. Assistant Corporation Counsel Stanley Buchsbaum, who presented the New York City case for the tax before Supreme Court Justice Nicholas M. Pette last week, said that this system of collection "is a definite possibility."

A spokesman for Edward C. Rafferty, attorney for the plaintiffs in the exhibitor suit against the city, said, however, such a method would be "uneconomical for the city," because of the money involved in extra bookkeeping, and in printing and issuance of stamps. It would be easier, he said, for the city to lower the amount of the tax.

The suit against the city was brought by five Queens theatres which asked for temporary injunction against the tax on the ground that it violates three city, state and Federal laws. These are the enabling act, a section of the City Administrative Code and the state constitution. There was no indication at midweek how soon Justice Pette would rule on the case. Mr. Buchsbaum said that it "may be tomorrow or it may be six months from now."

Oklahoma Showman Sues On CinemaScope "Rights"

Charging he has been refused the right to exhibit CinemaScope pictures unless he first plays "The Robe," Joe Turner, exhibitor, of Lawton, Oklahoma, has sued 20th-Fox in Oklahoma City Federal Court for \$75,000. He has named 20th-Fox representative Marion Osborne as one who was his contact before he installed CinemaScope equipment. He said he was offered "The Robe" and "How to Marry a Millionaire," with the second contingent upon the first. Mr. Osborne denied the forcing, and also Mr. Turner's allegation that 20th-Fox gave exclusive CinemaScope rights to a rival theatre, the Vaska. He added Mr. Turner could if he wanted outbid the Vaska, and also that Mr. Turner had installed his equipment after the Vaska had installed its CinemaScope screen and lenses.

Agreement Is Reached On Revision of Tax

WASHINGTON: House-Senate tax conferees reached agreement on rules to permit exhibitors and other businessmen to write off more of the cost of new investments in equipment and buildings during the early years of the property's life.

The House-passed technical tax bill authorized use of the so-called declining balance method of depreciation, under which about two-thirds of the cost of an asset could be deducted for tax purposes in the first half of its life, compared to half the cost at present. The Senate version accepted this method but added several other alternative methods of rapid depreciation. The conferees took the Senate version.

The conferees also approved a provision permitting businessmen to carry back losses for two years, rather than one year.

MGM Buys 'Tea and Sympathy'

MGM announced this week it has purchased the screen rights to the current Broadway stage hit, "Tea and Sympathy," by Robert Anderson. Pandro S. Berman has been assigned to produce the film, for which the director and stars have to be set.

Goldwyn Backs Scholarship

Samuel Goldwyn has presented a check for the second Goldwyn scholarship at the University of California at Los Angeles School of Medicine. The scholarship was established last year by the Samuel Goldwyn Foundation, a charitable organization founded by the producer, to aid medical students.

SUMMER'S BUSTING OUT BIG FILMS ALL OVER

WITH the hot weather, big summer business seems finally to have arrived. Rising temperatures and the accompanying compulsion felt by the average American to start moving—in any direction—has been responsible to some extent for the rise in grosses at the nation's theatres, notably drive-ins and those indoor houses comfortably air-conditioned. More directly responsible, however, has been the increase in the number of big pictures.

In his report to stockholders on the first six months' business of 1954, Leonard Goldenson, president of American Broadcasting-Paramount Theatres, noted that although there had been a slight decline in box office receipts in the year's second quarter, receipts had begun to rise in June. "Further improvement is expected in the third quarter based on the number of fine pictures scheduled for release at that time," he added.

Here is a rundown on the pictures which either are spearheading or seem about to spearhead the summer box office parade;

"Apache," United Artists' big, color by Technicolor Western starring Burt Lancaster and Jean Peters. The film took in \$43,000 in its first week at New York's Criterion theatre, the theatre's best week of the year to date. It is being held over in eight other situations from Boston to San Francisco.

"The Caine Mutiny," Columbia's recordbreaking, all-star screen translation of the best-selling novel which, in color by Technicolor, is doing standout business in all situations and in several is breaking the records made by the company's phenomenal "From Here to Eternity."

"Gone With the Wind," MGM's reissue of the David Selznick classic which is doing better business today in some cities than it did in its terrific premiere engagements 15 years ago. It recently was the talk of Broadway when, during its engagement at New York's Loew's State, it had standees on a Monday evening. That, according to Film Row wits, is business.

"Living It Up," Paramount's latest, starring box office champions Dean Martin and Jerry Lewis, and which got off to a promising start last week at its Atlantic City

"Knock on Wood," Paramount's Danny Kaye special which currently is repeating in national engagements the success it started in its first pre-release engagements this spring.

"Susan Slept Here," RKO Radio comedy starring Dick Powell and Debbie Reynolds, which last week had its world premiere engagement at the Golden Gate theatre, San Francisco, and looks a record \$18,000 for its first week after a first five days of \$14,000. It is not a "sleeper."

"Three Coins in the Fountain," "Demetrius and the Gladiators" and "Garden of Evil," from 20th-Fox, and which, with the release of the first in May, began a one-company box office revival which shows no

sign of abating.
"The High and the Mighty," Warner
Brothers' WarnerColor and CinemaScope
air drama which has had them sitting on
the edge of their seats—after standing for

hours in line—ever since its record-breaking opening last month in San Francisco.

"The Magnificent Obsession," Universal drama in color by Technicolor and starring Jane Wyman, which the company reported Tuesday had brought in a weekend gross of \$24,993 at the United Artists theatre in Chicago, to break a 20-year house record. The picture was premiered last week in Cleveland with business breaking those records established by Universal's "Glenn Miller Story."

Big CinemaScope Product Among Future Films

Just a few of the big pictures upcoming in the immediate future to supplement the above-named product for the rest of the summer are Paramount's "Rear Window," Columbia's "On the Waterfront," MGM's "Seven Brides for Seven Brothers," Warner Brothers," "King Richard and the Crusaders," Universal's "Black Shield of Falworth," and 20th-Fox's "Broken Lance" and "The Egyptian." The last five, it might be noted, are in CinemaScope.

The Herald Boston correspondent reports that the general public interest in CinemaScope and wide-screen generally plus the 10 per cent reduction in the admission tax, has brought business in the entire New England area to the point where it is ahead of last year in most instances. The situation in New England, being an area comprising sections of almost all types (namely, with and without TV, and urban and rural) would seem to hold true of many other parts of the nation. Drive-ins, which were slow getting starting in New England, now spearhead that area's boom.

The Average Admission Price Today



The average admission price at motion picture theatres in the United States as of now is 49 cents for adults and 16 cents for children. The figure was determined as part of the latest HERALD Institute of Industry Opinion survey, now in work. It was compiled from a cross section of reports from members of the Institute's Exhibition Panel representing theatres in

situations which extend from small towns to large cities.

The result bears out the contention that motion picture admission prices generally have not increased as much as the cost to consumer of most other goods and services. The average admission price in 1938 was 22 cents. In 1948, after the tremendous war inflation, it was 44 cents. But since then, while the general price trend and cost of living continued to rise very sharply, the admission price only rose five cents.

The pre-war children's admission price average was estimated

at ten cents, the new figure thus representing an increase of only six cents.

The breakdown of the figures by situation was:

Population	Average Adult Price	Average Children's Price
Up to 7,500	. 40 cents	14 cents
7,500 to 30,000	. 46 cents	16 cents
30,000 to 100,000	0 57 cents	19 cents
Over 100,000	. 54 cents	16 cents
Combined averag	e 49 cents	16 cents

The Institute survey, covering the disposition, by the theatre owner, of the box office dollar, will appear in an early issue of The HERALD.

Terry Ramsaye Says

EXPERIENCE DECIDES-Mr. N. A. Taylor, able Canadian exhibitor and contributor of a column entitled "Our Business" in the "Canadian Film Weekly," with whom I agree so often, takes his pen in hand to continue the argument in behalf of the establishment of a Canadian motion picture industry. He disapproves of my observation that the Canadian market is not big enough, nor sufficiently different in its requirements from the theatre south of the border, to warrant a separate production institution. He agrees, incidentally, that "most top American film executives are dominated by just this type of thinking". The reason for that is, of course, that they have had the Canadian and all other territorial possibilities under study, examination and experience from the beginning. The American motion picture -what we mean when we say Hollywood-knows rather accurately about how far it is practical to make movies for competition in the necessary worldwide market behind all of the walls and curtains of nationalism around the world.

American industry has grown to dominance of the world market in movies, just as it has in so many lines—by delivery of

a product at a price.

The American motion picture has never been made "to sell the United States or the American way". It has been made to sell entertainment.

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SAVING THE NATION—Anyone concerned with what other people do with their playtime—as everybody in the motion picture industry must be—will be viewing with a particular curiosity the announcement from California that "Texas multi-millionaires are planning to acquire half a dozen of the nation's biggest horserace tracks to operate them for the benefit of under-privileged boys".

It is the understandable impression of many of us in the East that a good deal of the horse-racing business is operated by and for a number of "boys" who do not appear to have found themselves particu-

larly under-privileged.

It is decidedly to the interest of everyone that the biggest public entertainments should be operated as business services, and not as rackets. Racketeering seems to spread like Spanish moss over many, if not all, large entertainment opportunities susceptible of control, notably racing.

It would be distinctly to the benefit of the motion picture industry and all the persons legitimately connected with all the legitimate activities of it if the entertainment dollar of this country is kept free. The current project under promotion aims at establishing a chain of six race tracks across the nation. The movement is now said to have one rack-track near Los Angeles, and various designs for acquiring five others. The scheme, it is said, contemplates that "90 per cent of the profits" from the tracks would go to a non-profit organization called Boys, Inc. Financial aspects apparently lack precise definition but "would run into tens of millions of dollars".

Down the years we have heard some highly ornamental and elaborate presentations in behalf of the "sport of kings," which seems to be entirely based on the fact that some horses can run faster than others. That, one may believe, has been established. Further, there has been interesting contention for decades in behalf of the noble cause of improving the breed. In that period there has been no evidence that the race track ever did anything toward the development of work horses. No doubt we do have some horses which feel improved. So far that is the only discernible achievement.

The expensive efforts being made to improve the motion picture will, on the whole, probably benefit human society

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SOLDIERS WON'T COOK—The Associated Press discovers a contract with Nationwide Food Service which will take over the kitchen chores for Vance Air Force Base, Enid, Okla. It foresees the military service in a movement to get out from under that universal curse of "KP", meaning kitchen police.

Soldiers will view this as a jolly idea and will be wondering why military genius had not arrived at this brilliant answer long

ago.

When the soldier comes home at night from his day's work in the war, he wants dinner on the table. This, of course, all pertains to the much boasted improvement of our living standards.

And after dinner, the movies.

Loew Net Up In 40 Weeks, \$7,345,482

Loew's, Inc., this week reported for the 40 weeks ended June 10, 1954, subject to year-end audit and adjustments, net operating profit or \$7,345,482 before Federal taxes and after reserve for depreciation and contingencies. The net compared with \$5,685,-184 in the similar 40-week period of the preceding year. After Federal taxes the net profit for this year's 40 weeks was \$4,466,-376 equivalent to 87 cents per share compared with \$3,185,871 or 62 cents last year.

For the 12 weeks ended June 10, 1954, net operating profit was \$2,158,831 before taxes and after reserve for depreciation and contingencies compared with \$1,865,697 in the same period of the preceding year. After Federal taxes the earnings were \$1,267,210 compared with \$1,014,142 a year ago. On a per share basis the 12-week earnings this year after taxes were 25 cents a share compared with 20 cents in the same quarter of 1953.

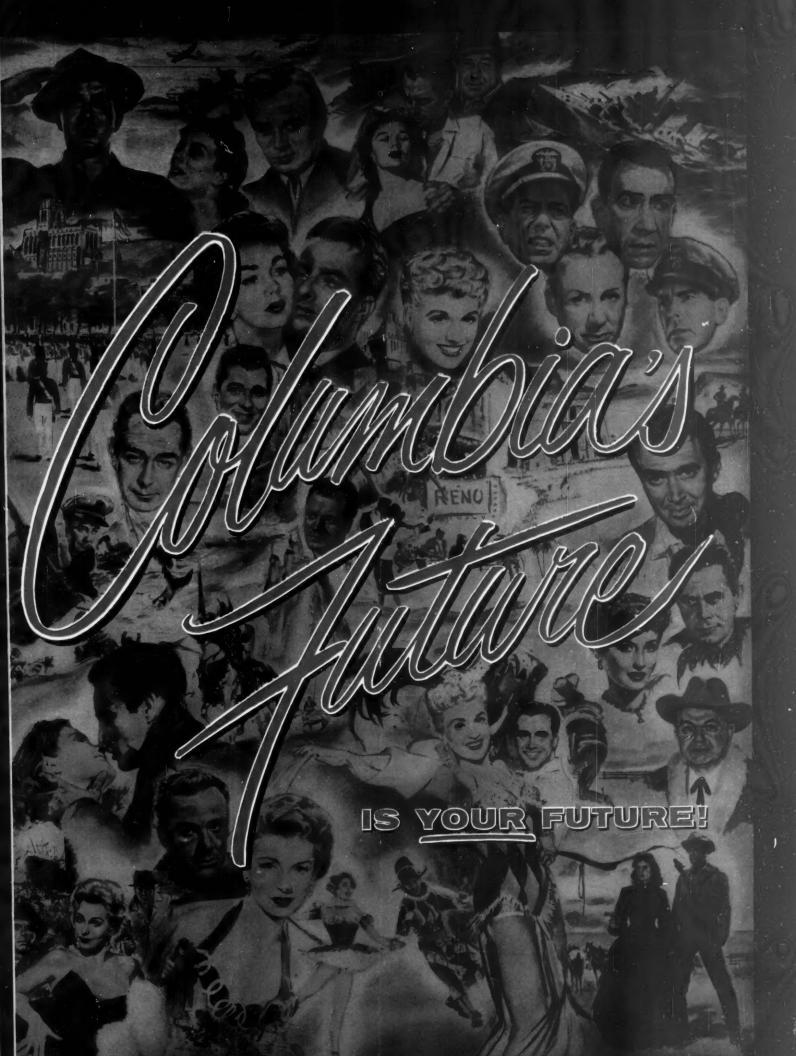
Gross sales and operating revenues for the 40 weeks ended June 10, 1954, were estimated at \$138,250,000 against \$133,612,000. For the current June quarter, these were estimated at \$41,144,000 against \$39,684,000 in the corresponding period last year.

I.F.E. First National Sales Meeting Aug. 6

I.F.E. Releasing Corporation will hold its first national sales convention August 6-10, Bernard Jacon, vice-president in charge of sales, announced this week. All division managers, district managers and salesmen will meet with the New York executives at conferences in I.F.E.'s studio in New York. "The convention is being held at this time," said Mr. Jacon, "because circumstances have never been so favorable for I.F.E. at any time during its 20 months of operation. We intend to discuss the vast changes that have occurred throughout the nation distributionwise during the past year and acquaint the field force first-hand with our strong product lineup for 1954-55, so that fullest advantage may be taken of both factors."

Bronx Exhibitor Files Anti-Trust Action

The IDA Amusement Co., operator of the Fleetwood theatre in the Bronx, New York, has filed a \$450,000 anti-trust action against RKO, Warner Brothers, Universal Pictures, 20th Century-Fox and J. J. Theatres, Inc., operators of the Kent theatre, also in the Bronx. The complaint charges the clearance given the RKO split and to the Kent over the plaintiff's Fleetwood is illegal. The plaintiff has operated the Fleetwood since 1952. Prior to that, it was operated by J. J. The complaint alleges that at no time previously was any clearance accorded the Kent over the Fleetwood.



HE BIGGEST ATTRACTION OF THEM ALL!















THE CAINE MUTINY

Starring

HUMPHREY BOGART - JOSE FERRER VAN JOHNSON · FRED MacMURRAY

and introducing ROBERT FRANCIS . MAY WYNN . In Color By TECHNICOLOR

Screen Play by STANLEY ROBERTS • Based upon the Pulitzer prize winning novel by HERMAN WOUK Directed by EDWARD DMYTRYK . A STANLEY KRAMER PROD.





FROM
WILLIAM GOETZ PRODUCTIONS
AND

JAMES STEWART

THE MAN
FROM LARAMIE

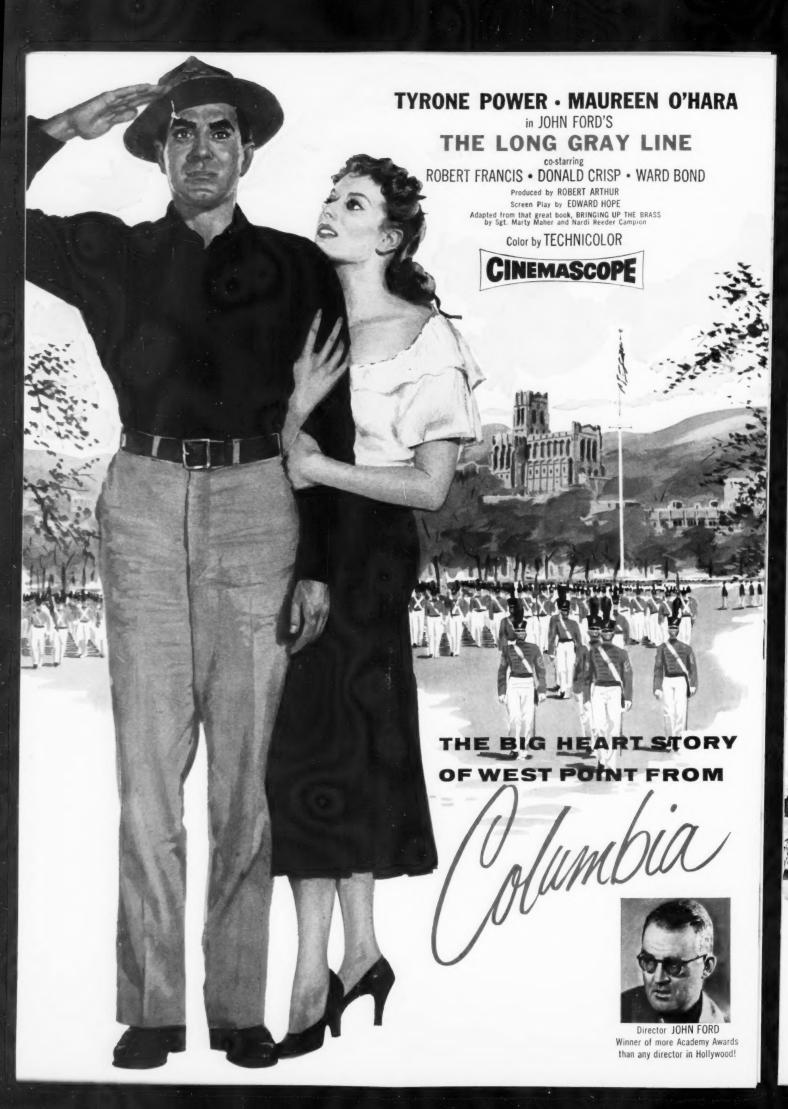
Color By TECHNICOLOR

Screen Play by FRANK BURT

From THE SATURDAY EVENING POST SERIAL by T. T. FLYNN

Directed by ANTHONY MANN

AND 2 MORE ARE COMING!







BRINGS YOU THE LOVE STORY



JENNIFER JONES · MONTGOMERY CLIFT
INDISCRETION
OF AN AMERICAN WIFE



Produced and Directed by VITTORIO De SICA





FROM MUMBUA

GLENN FORD GLORIA GRAHAME BRODERICK CRAWFORD

HUMAN DESIRE

with EDGAR BUCHANAN
Screen Play by ALFRED HAYES
Based on a novel by EMILE ZOLA
Produced by LEWIS J. RACHMIL
Directed by FRITZ LANG





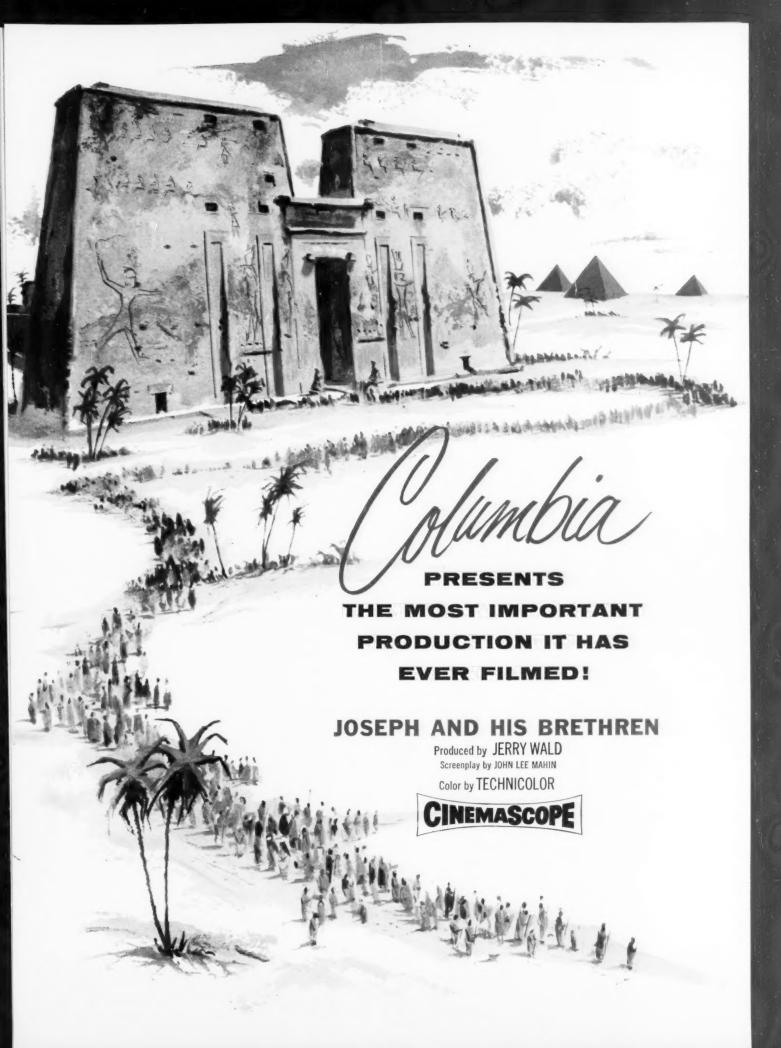
FROM WARWICK AND

Mumbia

RICHARD WIDMARK PRIZE OF GOLD

Directed by MARK ROBSON Based on the famous novel by Max Catto

Color by TECHNICOLOR





TWO GIRLS FROM OHIO STATE STAT

PAL JOEY

Hit music by RODGERS and HART - Hit play by JOHN O'HARA

PICNIC

Screen Play by Academy Award winning DANIEL TARADASH (From Here to Eternity) Based on the Pulitzer Prize winning play by WILLIAM INGE.

FUTURE:

RANK CIRCUIT QUIT CEA IN BRITAIN AS PROTEST

550 Houses Withdrawn in Fight Over Producers' Share of Tax Slash

by PETER BURNUP

LONDON: The J. Arthur Rank Organization with its 550 theatres has resigned from the Cinematograph Exhibitors Association branches in protest against what the Rank company termed a "flagrant breach of agreements" by CEA officers on the share of the entertainment tax remission which is to go to British producers.

Before the Government granted entertainment tax reductions, CEA had agreed voluntarily to continue the Eady Plan for another three years from August 1, 1954, but at a reduced rate.

In a second agreement, CEA promised to share any tax remission in a proportion which would be acceptable to the four trade associations. Since the tax was reduced, producers have repeatedly pressed for implementation of this but CEA repeatedly refused to discuss the matter until the British Film Producers Association had presented figures specifically showing the needs of producers. The BFPA produced the figures but CEA rejected them on the ground that they were inadequate and were not sufficiently detailed.

At last week's meeting of the CEA executive committee, circuit representatives, including Mr. Rank and ABC's Sir Philip Warter, supported by a number of independents, pressed CEA officers to agree to continuance of the Eady levy at the old rates, pending settlement of the dispute with producers. They agreed that this at least would demonstrate the exhibitors' good faith. At the instance of C. H. Whincup, CEA president, this proposal was rejected and, in consequence, a reduced Eady rate will become operative August 1, failing some last minute development.

CEA has intimated, nevertheless, that its officers are ready to sit down with Government officials at any time to discuss the matter, but still want the reduced rates. The BFPA already has reported the matter to the Board of Trade and requested Government action which, if taken, would mean virtual imposition of a statutory rather than a voluntary Eady levy.

On resigning from CEA, Rank's theatres announced that they proposed to continue to make Eady payments at the old levy rate, regardless of CEA's action. It is currently uncertain what action ABC will take in view

KORDA IN DEAL WITH JOHN WOOLF COMPANY

LONDON: Sir Alexander Korda, whose association as production adviser with British Lion was severed when the company was put into the hands of receivers by the Government, has joined forces with John Woolf, whose Independent Film Producers will release Sir Alexander's future films. Mr. Woolf, with his brother James, also owns Romulus Films, which has turned out such major successes as "African Queen" and "Moulin Rouge." With the four pictures per annum which Sir Alexander plans, Mr. Woolf is likely to handle 12 top-grade films in the course of the next year. First of the four Korda films will be Shakespeare's "Richard III" starring Sir Laurence Olivier.

of Sir Philip Warter's having urged the meeting to continue the old rate.

The existing levy now is ¼d on seats of 3d and not exceeding one shilling, and ¾d on seats exceeding one shilling. The new levy, effective August 1, is ¼d on seats of 9d up to one shilling; ½d on seats exceeding one shilling and up to 2s2d; and ¾d seats exceeding 2s2d.

News of the Rank Group's resignation brought the trade back to a sharp sense of reality following a period of acid and at times impassioned dispute over the division of the tax relief.

See Dispute Entering More Urbane Phase

In the view of many, the argle-bargle had been allowed to drift into a legalistic wrangle rather than remain a matter of high principle. Heated accusations of breaches of faith and worse have been flung around in public debate and private. Comment is frequently made that Mr. Rank's abrupt and wholly unexpected move may lift the dispute into a more urbane and certainly calmer sphere. But that—more realist observers aver—would demand a change of heart in many persons. Some of the latter may find it difficult to drop the tactics of abuse.

CEA officers protest that their members are concerned to maintain an effective British production industry, if only as a buttress against a potential American monopoly. They declare also that they are willing (if not eager) to increase the rates of Eady Levy if the need therefor be proved. But they maintain that the whole intent of the Eady Plan is conditioned by the proved

need of producers to keep their accounts straight. In other words, the levy isn't to be regarded as unchecked largesse, or a bonus additional to producers' profits.

CEA officers continue to declare that the new levy rates operating in a few days' time are to be regarded as a minimum basis for further negotiation. They are prepared, they say, to sit down with producers, either under a Governmental chairman or not, to hammer out a solution at any time.

Face-Saving Formula Felt Not Unlikely

It seems likely that in a very short space of time the Board of Trade's officials will indeed call the disputing parties to a Whitehall meeting. Behind all the wrangle is the spectre of a statutory levy but, oddly, authoritative Whitehall opinion turns away now from that ready solution. No one wants that statutory levy with all its implications.

The gravity to CEA of the withdrawal from its subscription lists of the 550 Rank theatres cannot be exaggerated. But it is pointed out that the same thing happened some three years ago and that then reasonableness prevailed in the end. It is felt that some shrewd and discreet mediator may find again a mutual face-saving formula as happened on that earlier occasion.

Marked sales activity characterises the CinemaScope situation following the already reported triumphant 20th-Fox demonstration.

A one-third cut in the price of Miracle Mirror screens—which are now being fully produced in Britain—is announced by Rank's British Optical and Precision Engineers.

A bottleneck in stereophonic sound installations and anamorphic lenses is still encountered by exhibitors with a delay up to four months. Twentieth-Fox states that it is doing everything possible to unsnarl the equipment position and one exhibitor has found it possible to obtain full equipment from Philips in Eindhoven, Holland.

Sidney Bernstein's Granada Theatres promises to hold a significant position in the CinemaScope release pattern. The group has gone over wholeheartedly to full stereophony. Seventeen of the Bernstein houses are now fully equipped with six others currently in process. Mr. Bernstein estimates that the majority of his 55 theatres will be fully equipped by the end of 1954.

"Operation Friendship," sponsored by the Variety Club of Great Britain and designed to promote greater friendship and understanding between the youth of Britain and America, was inaugurated here by the arrival of Bill "Hopalong Cassidy" Boyd and 48 American boys, one from each state of America. In the company of 48 British boys, they will tour the British Isles.

RECORD GROSSES IN ALL FIRST ENGAGEMENTS! MAGNIFICENT

"THE GLENN MILLER STORY"
PALACE THEATRE!

BREAKS 20 YEAR HOUSE RECORD UNITED ARTISTS THEATRE!

(Joungstown!

SETS ALL TIME U-I HOUSE RECORD LOEW'S GRAND!

SETS ALL TIME U-I HOUSE RECORD WARNER THEATRE!

FIRST THREE DAYS TOP "GLENN MILLER STORY" PALACE THEATRE!

OBSESSION

Universal International presents

JANE WYMAN ROCK HUDSON BARBARA RUSH

LLOYD C. DOUGLAS'

Magnificent

COLOR BY TECHNICOLOR

with AGNES MOOREHEAD . OTTO KRUGER . GREGG PALMER Directed by Douglas Sirk . Screenplay by Robert Blees . Produced by Ross Hunter



NEWS FOLK "LIVE IT UP" AT DEAN AND JERRY PREMIERE



TRAFFIC STOPPERS. Some idea of the crowds which thronged the streets and boardwalk—and the theatre—during the high links of the Martin-Lewis expedition to Atlantic City, is gotten from the picture above. At the right, the zanies do a boardwalk stint for the TV cameras.

by MANDEL HERBSTMAN

ATLANTIC CITY: By land, sea and air this city turned out to welcome four busloads of newspeople last Thursday who came from all parts of the country for the two-day celebration marking the premiere of Paramount's "Living It Up," with Dean Martin and Jerry Lewis.

Taking part in the festivities were the two comedians and Janet Leigh, who stars in the picture. Thousands of people lined the streets to welcome the visitors. In the evening at the Warner theatre where the premiere was held, throngs made the boardwalk virtually impassable.

The celebration also marked the eighth anniversary of Martin and Lewis in show business. In the evening the team put on a show for the newspeople at the 500 Club, where they got their start.

Rounds of activities were arranged for the Paramount guests with the cooperation



of Mayor Joseph Altman and the Chamber of Commerce.

The premiere and surrounding events were carried by radio, television and the newsreels.

Included in the activities were a fashion show at the Traymore Hotel, where the guests were housed, cocktail receptions and a roller chair parade to the theatre for the premiere.

United Artists Announces Five for August Release

United Artists will release "five major productions" in August, William J. Heineman, vice-president in charge of distribution, announced in New York this week. The films are "Crossed Swords," a swashbuckler in Pathecolor starring Errol Flynn and Gina

Lollobrigida; "Down Three Dark Streets," crime drama starring Broderick Crawford and Ruth Roman; "Malta Story," a J. Arthur Rank presentation starring Alec Guinness and Jack Hawkins; "Victory at Sea," documentary on World War II comprising Navy and Army films, and "The Diamond Wizard," suspense drama filmed in England and starring Dennis O'Keefe.

Rules Censor Laws Must Be Precise

Another blow to state censorship was delivered last week by District Court Judge Harry G. Miller in Kansas City. It is clear the power to censor films is reserved to states, but only where "definite and specific standards" are provided by statutes, the judge held.

In Kansas, the statutes do not provide such standards, he added. The judge's opinion will be appealed to the State Supreme Court, Faul E. Wilson, first assistant State Attorney General, declared.

Judge Miller's ruling was in the case of "The Moon Is Blue," against which a State Board of Review had decided because of its "sexy and suggestive dialogue." Mr. Wilson noted that previously the State Supreme Court had found the censorship law constitutional.

Billboard Campaign Set For "The Egyptian"

A national 24-sheet billboard campaign larger in scope than any in the history of 20th Century-Fox will be used for Darryl F. Zanuck's CinemaScope production "The Egyptian," which will open around the country for Labor Day, it was announced this week.

In the campaign 3,500 posters will be placed in and around 51 key cities of the United States. The billboard buy will include regular as well as illuminated boards, with a posting period running for an entire month starting in mid-August and continuing into September.

Cities included in the campaign are: Birmingham, Los Angeles, Oakland, San Diego, San Francisco, Denver, Hartford, New Haven, Washington, D. C., Jacksonville, Atlanta, Chicago, Indianapolis, Davenport, Des Moines, Louisville, New Orleans, Baltimore, Boston, Brooklyn, Buffalo, New York, Rochester, Syracuse, Charlotte, Cleveland, Columbus, Dayton, Toledo, Oklahoma City, Tulsa, Portland, Philadelphia, Pittsburgh, Providence, Memphis, Nashville, Dallas, Ft. Worth, Houston, San Antonio, Richmond, Seattle, Spokane, Detroit, Minneapolis, St. Paul, Kansas City, Omaha, and St. Louis.

Walker Resigns from Bank of America Post

Tom Walker, currently and for the past five years, special representative in New York of the Bank of America, announced Wednesday that his relationship with the bank would terminate August 31. Mr. Walker for a period of years was an officer of the Bank of America. He was also secretary and treasurer of Transamerica Corporation. For nine years, Mr. Walker was vice-president, treasurer and general business manager of Edward Small Productions.

ALL THE TRADES AGREE

IT'S THE FUNNIEST OF THE PICTURES!



"FUNNIEST PICTURE IN THE SERIES"

MOTION PICTURE HERALD

"BEST 'FRANCIS' COMEDY TO DATE"

SHOWMEN'S TRADE REVIEW

"TOPS THE LIST OF 'FRANCIS' APPEARANCES"

FILM DAILY

"BEST ONE OF THE LOT"-HARRISON'S REPORTS



Starring

DONALD O'CONNOR · JULIA ADAMS · CHILL WILLS · MAMIE Van DOREN

LYNN BARI · ZASU PITTS with Allison Hayes · Mara Corday · Karen Kadler and Francis The Talking Mule

"DIRECTED BY ARTHUR LUBIN - SCREENPLAY BY DEVERY FREEMAN AND JAMES B. ALLARDICE - BASED ON THE CHARACTER" FRANCIS" CREATED BY DAVID STERM - PRODUCED BY TED RICHMOND - A IMPRESAL-INTERNATIONAL PICTURE

Hollywood Scene

by WILLIAM R. WEAVER

Hollywood Editor

WITH THE wind-up of shooting on "Smoke Signal," one of those Universal-International profit-splitting projects that make rich people richer and plain stockholders affluent, Dana Andrews has his 40th picture put by. His 38th and 39th were wound up a few months earlier and are awaiting, in the hands of two different companies, the psychologically correct moment for release. He is turning time and attention immediately to preparation for his 41st picture, "Strange Lady in Town," which is Mervyn LeRoy's first production since returning to Warner Brothers, his native studio, after an extended, and distinguished, absence. And shortly after he's got that multi-millionbudget picture added to the two-score he's done in his double-decade before the camera Actor Andrews is going to become Producer Andrews and make a picture!

Why Does An Actor . . . ?

Now this, as everybody knows, is perplexing procedure. It is especially perplexing when it is done by an actor whose earnings are the envy of Midas and whose starring career-as calculated by comparing his 42 years with those of John Wayne, Bing Crosby, Bob Hope, Gary Cooper and the other ageless Top Ten repeaters in this paper's Money-Making Stars poll-figures to change for nothing but the better during at least a dozen more years. So there's got to be a reason for a player whose performing price ranges around \$200,000 the picture to invest his own money in such a project.

The reason is a book by Jeremy Kirk entitled "The Build-Up Boys." It was published about two years ago and made a good many best-selling lists. Actor Andrews read it and saw in it a picture he felt should be made. It is a story about the public relations profession, and he values public relations highly, an expectable evaluation for a one-time C.P.A. to make. He sees public relations as an indispensable factor in the successful conduct of business, and the successful conduct of business as fundamental to the continuing development and welfare of the American system of free enterprise. He thinks it is a story that he would like to make into a picture, and so he's going to.

But Actor Andrews is not by any means thinking of giving up acting for producing. He was, as mentioned, a C.P.A. in the beginning, and no C.P.A. grossing half-a-million annually on other people's pay-rolls would think of such a thing.



Six pictures were started during the hottest week in the memory of the oldest resident, the most newsworthy of the six being, for many a well known reason, "Oklahoma." Five other pictures were completed.

"Oklahoma" is the film version of the Rodgers & Hammerstein musical that's been running continuously, and most of the time in multiple, all over the stage world since back in 1943. The film version is being made in what is somewhat awkwardly termed the Todd-AO system, also in Cinema-Scope, and both in Eastman color.

Arizona Locale Is News

It is now being shot in Arizona instead of its native state, which makes good copy for the columnists, but it will be shot in Oklahoma too, a bit later, and the studio portions will be filmed in California at the spacious MGM plant. It's to be shown all over the world, in one or another of the systems and shapes mentioned above, as well as ultimately in the less expanded dimensions required in many areas of the exhibition world, and no outright deal for a straightaway commercial distribution channel has been announced, but smart money is down on MGM with few takers.

The picture is being produced by Arthur Hornblow, formerly and long an MGM wheel-horse, and directed by Fred Zinnemann, likewise an ex-MGM-er of distinction, although last exposed to the white light of Academy choice for his handling of "From Here to Eternity."

The cast is large and will get larger as production progresses, and it includes, at a starting time, Gordon MacRae, Shirley Jones, Gene Nelson, Eddie Albert, Gloria Grahame, Charlotte Greenwood, James Whitmore, J. C. Flippen, Rod Steiger, Barbara Lawrence and Roy Barcroft.

Leonard Goldstein, using two releasing lanes, started two pictures.

"White Feather" is a Goldstein project for his former mainline outlet, 20th-Fox, and he lists Robert Jacks as its producer, with Robert Webb as director. It has Robert Wagner, Debra Paget, Jeffry Hunter, John Lund, Emile Meyer, Virginia Leith, Noah Beery, Milburn Stone and Hugh O'Brien in the cast and it's a CinemaScope job in Technicolor.

Goldstein's 1st for UA

"Stranger on Horseback" is a Goldstein undertaking for his new distributor, United Artists, and he lists Robert Goldstein as producer of this one, with Jacques Tourneur directing. It's in Technicolor, also, and has Joel McCrea, Kevin McCarthy, John Carradine and Nancy Gates among others.

SuperScope and Technicolor are being used by Benedict Bogeaus on his "Cattle Queen of Montana," in production at Glacier National Park, with Allan Dnean directing Barbara Stanwyck and Ronald Reagan.

Herman Cohen began shooting "Target Earth" for Allied Artists. It has Richard Denning, Virginia Grey, Kathleen Crowley and Richard Reeves among its principals, directed by Sherman A. Rose.

THIS WEEK IN PRODUCTION:

STARTED (6)

Target Earth

IND. Oklahoma (R & H: Eastman; Todd-AO; CinemaScope.

LIPPERT

Outsiders (Hammer)

REP. Cattle Queen of Mon-

tana (Bogeaus;

COMPLETED (5)

Bowery to Bagdad

Long John Silver (Kaufman: CinemaScope: Technicolor)

SuperScope: Tech-

20TH-FOX White Feather (Panoramic; CinemaScope; Technicolor)

Stranger on Horseback (Goldstein: Technicolor)

A-A

20TH-FOX

Black Widow (Cinema-Scope: Technicolor)

Smoke Signal (Techni-

Abbott & Costello Meet the Keystone Kops

SHOOTING (27)

Prize of Gold (Warwick: Technicolor) End of the Affair (David Rose)

IND.

Unchanged (Bartlett)

LIPPERT

Black Pirate (Salvador; Ansco)

MGM

Glass Slipper (Eastman)

PARAMOUNT

Blue Horizons (Vista-Vision; Technicolor) We're No Angels VistaVision; Techni-To Catch a Thief

(Vista Vision: Techni-REPUBLIC

Atomic Kid Hell's Outpost

RKO

Conqueror (Cinema-Scope; Technicolor)

20TH-FOX

Carmen Jones (Carlyle; CinemaScope; Technicolor) There's No Business Like Show Business (Cine

maScope: Technicolor)
Desiree (CinemaScope; Technicolor)

That Lady (Atlanta; CinemaScope; Technicolorl

Battle Taxi (Formerly "Air Rescue": Tors Black Tuesday (Gold-stein)

11.1

Man Without a Star (Technicolor) Captain Lightfoot CinemaScope; Technicolor! Return of the Creature (3-D) Chief Crazy Horse (CinemaScope; Technicolo:)

WARNER & Trail of the Cat (Batja; CinemaScope: WarnerColorl Drum Beat (Jaguar; CinemaScope; WarnerColor) Silver Chalice (Cinema Scope: WarnerColor) of Eden (Cinema Scope: WarnerColor)
Helen of Troy (Cinema-Scope: WarnerColor)
Land of the Pharaohs (CinemaScope: WarnerColor!

"The Outsiders," starring John Ireland, was started in London by Hammer Film Productions for Lippert release. Anthony Hinds is producing, Montgomery Tully di-

Bernhard Dies at 65

Joseph Bernhard, executive of Stanley Warner Corporation and for many years a leader in the industry, died suddenly July 15



Joseph Bernhard

at the Mt. Sinai Hospital, New York, following a recent operation. He was 65 years old.

Funeral services were held at the Frank E. Campbell Funeral Parlor, July 18. Interment was in Mt. Sinai Cemetery, Philadelphia.

Mr. Bernhard played a leading role

business in Philadelphia before he started his varied career in the motion picture industry, having built important deluxe theatres in many parts of the city and suburbs. He joined the real estate department of Warner Bros. in 1930 and two years later was made general manager of Warner Bros. Theatres. Later he became vice-president and director of Warner Bros., Inc. He took a leave of absence in 1942-43 to serve as a civilian expert for the United States Navy.

In 1945 Mr. Bernhard switched to production, becoming the president, treasurer and co-founder with Milton Sperling of United States Pictures, Inc. Resigning from this company in 1947, he became president of Film Classics. The next year he was elected president of Cinecolor Corp. In 1949 he gave up the direction of Cinecolor to devote his whole time to Film Classics. In 1951 he undertook independent production.

In January this year he joined Stanley Warner Corp. as consultant on management relations for the company.

Mr. Bernhard is survived by his widow, Mrs. Florence Bernhard, four sons, Maurice, Jack, Robert and Louis, and six grandchildren.

Max Cohen

WASHINGTON: Funeral services were held July 14 for Max Cohen, 58, active in distribution circles here and in New York for 30 years. Mr. Cohen died of a heart ailment. He had been in Washington since 1940, working with the Universal and Lippert exchanges, and about five years ago establishing his own Minerva Film Exchange.

John Kenneth Kreamer

John Kenneth Kreamer, 54, manager of the Reo, Camden, N. J., died July 10 in Jefferson Hospital, Philadelphia. He was a theatre manager for Stanley Warner in Philadelphia for many years before joining the Savar Theatre Corp. in Camden, which operates the Reo. Two daughters and two brothers survive.

THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending July 17 were:

Albany: RING OF FEAR (WB).

Atlanta: THE LONG WAIT (UA), MAGNI-FICENT OBSESSION (U-I), SECRET OF THE INCAS (Para.), THREE COINS IN THE FOUNTAIN (FOX).

Baltimore: THE CAINE MUTINY (Col.), DEMETRIUS AND THE GLADIATORS (20th-Fox) 2nd Week, GONE WITH THE WIND MGM reissue).

Boston: Apache (UA) 2nd week, The Caine Mutiny (Col.) 2nd week, The High and the Mighty (WB) 2nd week, Man with a Million (UA) 2nd week.

Buffalo: Adventures of Robinson Crusoe (UA), Gone with the Wind (MGM reissue) 2nd week, The High and the Mighty (WB) 3rd week.

Cincinnati: THE HIGH AND THE MIGHTY (WB) 2nd week, THREE COINS IN THE FOUNTAIN (20th-Fox).

Cleveland: APACHE (UA) holdover, THE MOON IS BLUE (UA-Preminger) 9th week.

Columbus: GONE WITH THE WIND (MGM reissue).

Denver: Garden of Evil (Fox) 3rd week, Hell Below Zero (Col.), Knock on Wood (Para.) 2nd week, Man with a Million (UA) 2nd week.

Detroit: Apache (UA) 2nd week, The Caine Mutiny (Col.) 2nd week, The High and the Mighty (WB) 2nd week, The Student Prince (MGM) 3rd week.

Hartford: GARDEN OF EVIL (20th-Fox) 2nd week, TANGANYIKA (U-I), WORLD IN HIS ARMS (U-I, revival).

Indianapolis: GARDEN OF EVIL (20th-Fox)
2nd week, GONE WITH THE WIND (MGM reissue) 3rd week.

Jacksonville: GONE WITH THE WIND (MGM reissue), THE HIGH AND THE MIGHTY (WB), PINOCCHIO (RKO reissue).

Kansas City: Demetrius and the Gladiators (Fox) 2nd week, The High and the Mighty (WB), Indiscretion of an American Wife (Col.), The Saracen Blade (Col.), Valley of the Sun (RKO).

Memphis: Gone with the Wind (MGM reissue) 2nd week, The High and the Mighty (WB) 2nd week, Three Coins in the Fountain (20th-Fox) 2nd week.

Miami: Gone with the Wind (MGM reissue), The High and the Mighty (WB), Knock on Wood (Para.) 3rd week, Pinocchio (RKO).

Milwaukee: GARDEN OF EVIL (20th-Fox) holdover, HELL BELOW ZERO (Col.) holdover, THE HIGH AND THE MIGHTY (WB) holdover, KNOCK ON WOOD (Para.) holdover.

Minneapolis: Gone with the Wind (MGM reissue), The High and the Mighty (WB) 2nd week, Knock on Wood (Para.), The Student Prince (MGM).

New Orleans: APACHE (UA) 2 weeks, HELL BELOW ZERO (Col.), LAST HOLIDAY (Stratford-ABPC), ROB ROY (Disney-RKO), SUNDERIN (Ind.).

Oklahoma City: THE CARNIVAL STORY (RKO), DEMETRIUS AND THE GLADIATORS (Fox) 2 weeks, GORILLA AT LARGE (20th-Fox) 2nd week, THE HIGH AND THE MIGHTY (WB), THE LONG WAIT (UA) 2nd week.

Omaha: THE HIGH AND THE MIGHTY (WB) 2nd week.

Philadelphia: THE CAINE MUTINY (Col.) 2nd week, DEMETRIUS AND THE GLADIA-TORS (Fox), GONE WITH THE WIND (MGM reissue), THE HIGH AND THE MIGHTY (WB) 2nd week.

Pittsburgh: THREE COINS IN THE FOUNTAIN (Fox) 8th week, APACHE (UA) 2nd week, THE HIGH AND THE MIGHTY (WB) 2nd week.

Portland: The Caine Mutiny (Col.) 2nd week, Francis Joins the Wacs (U-I), Genevieve (U-I) 4th week.

Providence: KNOCK ON WOOD (Para.) holdover.

San Francisco: APACHE (UA), THE CAINE MUTINY (Col.) 2nd week, DEMETRIUS AND THE GLADIATORS (Fox) 3rd week, FRANCIS JOINS THE WACS (U-I), HELL BELOW ZERO (Col.) 2nd week, MEN OF THE FIGHTING LADY (MGM).

Toronto: DIAL M FOR MURDER (WB), Hobson's Choice (Ind.), THE KIDNAPPERS (Jaro), LA RONDE (Ind.), THE STUDENT PRINCE (MGM).

Vancouver: Knock on Wood (Para.), The LITTLE KIDNAPPERS (UA) 10th week, The Maggie (Jaro) 7th week.

Washington: The Caine Mutiny (Col.), Captain's Paradise (UA) 8th week, Demetrius and the Gladiators (Fox), French Line (RKO) 9th week, Garden of Evil (Fox) 2nd week, The High and the Mighty (WB) 2nd week, Knock on Wood (Para.) 13th week.

Jeff D. McLendon

Jeff D. McLendon, 77, chairman of the board of Tri-States Theatres, Dallas, which he founded, died there July 8. Mr. McLendon was also interested in radio station KLIF, Dallas, and KELF and KELF-TV, El Paso.

Sam Fields

HOLLYWOOD: Sam Fields, 38, film editor, died apparently of a heart attack while being rushed from his home in Van Nuys to St. Joseph's Hospital, Burbank, July 15. He was stricken soon after returning home from Allied Artists studio,

MILLIONS WILL SOON BE HEADING TO YO



JAMES STEWART

Alfred Hitchcock's

REAR WINDOW

COLOR BY
TECHNICOLOR

The most unusual and intimate journey into human passions ever filmed!



Miss Torso— Hot nights or cold, her shades were never drawn!



GRACE KELLY WEN

with RAYMOND BURR · Directed by A

UR BOXOFFICE "WINDOW"



"HITCHCOCK'S BEST..."

-M. P. Daily

"Hitchcock's biggest boxoffice success. A knock-out. Recommended on all counts without qualification."

-M. P. Herald

"Sensationally good.

Top line entertainment.

Hitchcock at his best."

-Film Daily

"Sturdy grossing in keys and elsewhere. Very earthy quality to relationship between Stewart and Miss Kelly. Both do fine job."—Variety

"It's easy to review this for exhibitors. They should book it and play it. They will make money with it."

-Hollywood Reporter

"Bright boxoffice outlook. Tight suspense show." —Daily Variety

WORLD PREMIERE
New York

RIVOLI

WEDNESDAY, AUGUST 4th



DELL COREY THELMA RITTER

FRED HITCHCOCK · Screenplay by JOHN MICHAEL HAYES STORY BY CORNELL WOOLRICH · A PARAMOUNT PICTURE

AB-Para.Net Is \$715,000 American Broadcasting-Paramount Theatres had an estimated net operating profit The Mayarter of 1954 of \$715,000, The News

pared with \$756,000 or 16 cents per share for the same period of 1953, Leonard H. Goldenson, president, announced this week.

For the six months of 1954, estimated net operating profit was \$1,754,000, against \$2,-236,000 for the same period in 1953. Capital gains for the second quarter and for the first six months were \$25,000 and \$96,000, respectively, compared with \$62,000 and \$4,-314,000 in 1953. The latter figure was principally due to the sale of television station WBKB in Chicago following the merger with ABC.

Mr. Goldenson reported that while a shortage of "box office" pictures and the effects of television for the first time in a number of communities continued to be factors adversely affecting theatre business in the second quarter, "there was a pickup in theatre grosses and earnings in June.'

File Percentage Actions

GRAND RAPIDS, MICH .: Five percentage actions were filed in the Federal Court here recently against Nick Kuris, operating the N. K. theatre and N. K. Drive-in in Muskegon, Mich.

ERIC A. JOHNSTON, president of the Motion Picture Association of America, was due to leave Washington this week to spend the rest of July and most of August at his home in Spokane, Washington.

CHARLES EINFELD, vice-president of 20th Century-Fox, who is currently on a swing through Europe, arrived in Paris Tuesday en route to Scandinavia, Mr. Einfeld is meeting with company personnel and exhibitors in connection with setting plans for the forthcoming "The Egyptian.

HARRIET PARSONS, producer of RKO Radio's "Susan Slept Here," was to arrive in New York City Thursday for the eastern premiere of the picture at the Victoria theatre, on Broadway, July 29.

MARC M. SPEIGEL, continental manager with headquarters in Paris for the Motion Picture Export Association, arrived in New York last week on a four-week combined business-and-pleasure trip.

Warner Set Studio Meet

Warner executives and key men from their staffs from all over the nation will have an opportunity to see the latest in the best product from the company at a studio meeting, in Burbank, Cal., July 26 and 27. Benjamin Kalmenson, vice-president in

charge of distribution, has called the meeting. Attending will be not only personnel from the home office and the district managers, but heads of the company: Jack L., Harry and Albert Warner.

The purpose of the meeting, Mr. Kalmenson explained, is to see product they are to sell, and footage of pictures in work.

Some of the pictures to be shown are: "Dragnet," "A Star Is Born," "Battle Cry," "Helen of Troy," "The Silver Chalice,"
"East of Eden," "Land of the Pharoahs," "Drum Beat" and "Track of the Cat."

House Vetoes Plea for Survey of Business

WASHINGTON: The House Appropriations Committee has vetoed an Administration request for money to take a comprehensive survey of business and manufacturing next year. The survey, which would include detailed statistics for all branches of the film industry, was supposed to have been taken this year, but Congress refused to vote funds.





Elia Kazan's "On the Waterfront." Above, Marion Brando faces the mob. At right, he tells all to the Crime Committee.



Columbia Big Guns Loaded with Star And Story Power

S seen from this mid-summer vantage point, top stars and stories promise to dominate the coming product from Columbia Pictures. The stars range from those developed by Columbia itself to others of equal magnitude who—with the decline of the old-style star system—have won their freedom from other major studios and now are available for only the best showcases for their talents.

The stories range from best-selling and classic novels to prizewinning plays, magazine serials, one biography and at least one original script based on Pulitzer Prize-winning series of news articles. Content-wise, the properties run the gamut. There are frothy musicals, Biblical epics, stark dramas, domestic comedies and domestic tragedies as well as the ever-popular Westerns.

Color and the new techniques also will be very much in evidence when called for by the nature of the script. There has been no mad rush at Columbia to make an all-or-nothing policy. Each production is given the technical treatment deemed—by men who should know—most suitable to enhance the over-all quality of the production.

It should be noted too that on almost every one of the coming productions there has been some location filming. This practice, at one time regarded simply as either a money-saving or exploitation device, has since come to be recognized as a necessary facet of true production quality. As an example of the pains now taken for the stamp of authenticity, the entire production crew of "Phfft," a bright domestic comedy whose spectacle is composed of the minutiae of marital discord, traveled to Reno for scenes taking place in that city of the newly-free.

The human element—in the last analysis, the most important

Biblical spectacle, right, "Joseph and His Brethren," expected to be the most costly in Columbia history. element—in Columbia's widely varied lineup will be portrayed by well known stars, supported by the tollowing newcomers who should be well on the way to being thoroughly established by the time the coming productions go through their releases: Jack Lemmon, who made his debut in "It Should Happen to You"; Eva Marie Saint, who turns in a remarkably sensitive first performance in "On the Waterfront"; Kim Novak, the sultry, well-formed blonde of "Pushover," as well as Robert Francis and May Wynne, who portrayed effectively the young lovers of "The Caine Mutiny."

The following is a capsule, picture-by-picture preview of the coming attractions:

"The Caine Mutiny," Stanley Kramer's production in color by Technicolor of Herman Wouk's Pulitzer Prize novel, currently breaking all records in its pre-release engagements. Stars are Humphrey Bogart, Van Johnson, Jose Ferrer and Fred MacMurray. Edward Dmytryk directed.

"On the Waterfront," Elia Kazan's explosive drama of cor-

"On the Waterfront," Elia Kazan's explosive drama of corruption on the New York waterfront, starring Marlon Brando, Karl Malden and Lee J. Cobb, and introducing the aforementioned Miss Saint. Filmed entirely on New York and New Jersey locations from a script by Budd Schulberg, based on news articles by Malcolm Johnson.

"The Long Gray Line," director John Ford's biography in CinemaScope and color by Technicolor of Marty Maher, long-time athletic instructor at West Point, starring Tyrone Power,

[Continued on page 44]



Stars

and Stories

HIGHLIGHTED on this and the following pages are key scenes from some of the most important of the forthcoming Columbia product. Ten of the total are in color by Technicolor and four of this total are also in CinemaScope. The product in the anamorphic process embrace one musical, "Three for the Show"; one biography strong on nostalgia, "The Long Gray Line"; a costly Biblical epic, "Joseph and His Brethren," and a Western, "The Violent Men."



Above, a tense moment from "Pushover." Fred MacMurray holds the gun on Dorothy Malone and Kim Novak watches.

Below, "Violent Men," CinemaScope-Technicolor Western, with Glenn Ford, Barbara Stanwyck and Edward G. Robinson.







"Three for the Show," musical in CinemaScope and color by Technicolor. Above, Betty Grable holds tree and stage in production number. Below she is flanked by co-stars, left to right, Marge and Gower Champion, a bussing Jack Lemmon and Myron McCormick.





"Phfft," a comedy about a not-so-happy divorce. Above Judy Holliday and Jack Lemmon in the midst of a strenuous falling-out. At the left is bouncy Kim Novak, who may have more than passing interest in what happens above. The film, which also has Jack Carson figuring prominently, is directed by Mark Robson, produced by Fred Kohlmar and written by a funny man named George Axelrod who also wrote something called "The Seven-Year Itch," now on Broadway.



Moments of crisis from "The Caine Mutiny." Above, the U.S.S. Caine takes a beating from the typhoon, while at right is seen the climactic drama which the storm brings to the ship's bridge. Humphrey Bogart is the unhappy skipper and Van Johnson the reluctant mutineer.





Above at the right, Alan Ladd faces another crisis, this time in "Hell Below Zero." Whales are at the bottom of it all.





Gloria Grahame, above, is the two-timing wife to Broderick Crawford, center, being manhandled by Glenn Ford. "Human Desire" is the film, a transplantation to America of Emile Zola's classic novel of womanly witchery, "Human Beast."

At left, Jennifer Jones knows she must get on the train and leave Montgomery Clift forever. Hers has been the "Indiscretion of an American Wife." The romantic drama was filmed almost entirely in Rome's Terminal Station.

COLUMBIA BIG GUNS

[Continued from page 41]

in the central role, and Phil Carey and Robert Francis. Filmed on location.

"Three for the Show," a musical adaptation in color by Technicolor and CinemaScope, of the Somerset Maugham play, "Too Many Husbands," starring Betty Grable, Jack Lemmon and Marge and Gower Champion.

"Phfft," screen adaptation by George Axelrod, author of the stage hit, "Seven Year Itch," of his original comedy having to do with the trials and tribulations of a young married pair. Judy Holliday stars with Jack Lemmon, with Kim Novak lending support.

"Pushover," starring Fred MacMurray and newcomer Kim Novak as a pair of lovers caught in a not-so-grand passion which leads to double-cross and murder. The script is based on Thomas Walsh's magazine serial.

"Indiscretion of an American Wife," starring Montgomery Clift and Jennifer Jones in Vittorio DeSica's production filmed entirely in Rome.

"He'll Below Zero," whaling saga filmed in the Antarctic and England, Technicolor, starring Alan Ladd and directed by Mark Robson. A Warwick production.

"Human Desire," screen adaptation of Emile Zola's classic novel, "Human Beast," starring Gloria Grahame, Glenn Ford and Broderick Crawford, directed by Fritz Lang.

"The Black Knight," starring Alan Ladd in the color by Technicolor adventure laid in King Arthur's court. The Warwick production was filmed in Spain and directed by Tay Garnett. "End of the Affair," now filming in England, based on Gra-

hame Green's best-seller and starring Deborah Kerr, Van Johnson and John Mills. Edward Dmytryk is directing.

The Man from Laramie," the first William Goetz production

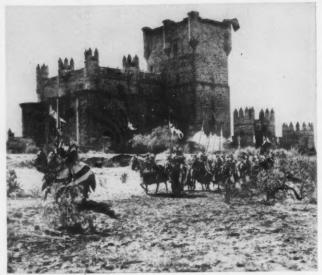
for Columbia, a Technicolor outdoor drama starring James Stewart.

"The Violent Men," in color by Technicolor and CinemaScope, with Glenn Ford, Barbara Stanwyck and Edward G. Robinson, telling of violence in Texas after the Civil War.

"Three Hours to Kill," another outdoor drama in color by Technicolor, starring Dana Andrews, Donna Reed and Dianne Foster.

"Prize of Gold," a drama of the Berlin airlift, Technicolor and CinemaScope, starring Richard Widmark and Mai Zetterling.

A Warwick production with Mark Robson directing in Berlin. Coming are "Joseph and His Brethren," expected to be the most expensive production ever undertaken by the studio, for which Technicolor and CinemaScope background footage already has been shot in Egypt; "Two Girls from Ohio," musical adaptation of "My Sister Eileen," for which Janet Leigh has been set; "Pal Joey," film version of the Broadway hit which William Wilder will direct, and "Picnic," film version of last year's Broadway prize winner, for which Daniel Taradash, Academy Award winner, is doing the screenplay.



Above a scene of pageantry from "The Black Knight," a Warwick production in color by Technicolor, directed by Tay Garnett, wherein Alan Ladd and Patricia Medina participate in the intrigue surrounding the court of King Arthur. The castle is one of many found on location in Spain. Irving Allen and A. R. Broccoli are the Warwick producers.



Above and below, John Ford's Technicolor and CinemaScope production of "The Long Gray Line." Above right, a gray-haired Tyrone Power tells something of West Point history to three young cadets. Below, a panoramic shot showing location work inside West Point's huge dining hall with several hundred highly educated, extremely well disciplined "extras."



The National Spotlight

ALBANY

Weather, "the biggest single favorable factor in drive-in operation," receives chief credit from Harry Lamont, of Lamont Theatres, for the successful season outdoor film theatres are currently enjoying. "The product is about the same calibre as last summer," he adds. . . . Jules Perlmutter's Ft. George drive-in, Lake George, became the second in the exchange district to show CinemaScope. F. Chase Hathaway was the first, at No. Hoosick drive-in. . . . Stanley Warner Ritz, Albany, has a seamless screen and single track optical sound. . . . Albany Theatre Supply Company put in a Raytone seamless screen and CinemaScope equipment Anthony Retaino's New Paltz, Paltz. . . . Burt Topal, after 18 months as television film salesman in New York, rejoined U.A. here. He succeeded Mike Simon, who resigned following brief service in a replacement role for Irving Shiffman. Topal originally was a Metro booker. . . . "Gone With the Wind" racked a week's gross at Fabian Palace which demonstrated the Selznick all-time great has lost none of its box office appeal.

ATLANTA

George Cochram and Pete Howell, Allied Artists Southern Exchanges, are back after a fishing trip in Alabama. . . . Leonard Burch, branch manager, United World Films, is back at his office after a trip to Tennessee. . . . O. S. Barnett and his wife (he is office manager of Allied Artists Southern Exchanges) are back after a trip to Florida. . . . Joe Dumas, office manager, Republic Pictures, is back from Florida. . . . Owner Joe Durham, Blountstown drive-in, Blountstown, Fla., is installing Cinema-Scope, which will be ready by August I. . . . Mrs. Betty Paschal, formerly with Allied Artists was on the row visiting. . . S. A. Newton, of Jacksonville, Fla., is the new owner of the Florida theatre, St. Augustine, Fla., purchased from Ann Romos. . . . Don Hassler and his wife (he is office manager of Astor Pictures) are back after a two-week stay in Daytona Beach.

BALTIMORE

The third annual picnic and crab feast of the Allied Motion Picture Theatre Owners of Maryland will be held July 27th at Conrad's Ruth Villa. Exhibitors are receiving invitations from the committee which includes Jack Whittle, Avenue theatre; Mike Leventhal, Lord Baltimore; Bill Brizendine, Schwaber Theatres and Bob Gruver, New Glen. . . Ed Weare is the new assistant at the Hippodrome theatre. . . . Joe Liberto, Stanley assistant, is back from vacation. . . . Jack Sidney, Sr. has returned to California after a visit with his son, Jack Sidney, Jr., the local Loew manager. . . Helen Diering, secretary to the Allied MPTOM, is on vacation. . . . Jim Huster, Stanley stage hand, in Maryland General Hospital for a check-up.

BOSTON

The "Duel In The Sun" luncheon hosted by Joseph E. Levine, New England distributor for the film, attracted a large number of exhibitors and managers to the Hotel Bradford Roof where they heard addresses by Budd Rogers, general sales manager for SRO, Terry Turner of Tele-Radio, Inc., and Linus Travers, general manager of the Yankee Network, all of whom outlined the TV and radio campaign for the re-release engagement of the film. . . . The Latchis brothers, Vermont exhibitors, have installed CinemaScope equipment in five of their upstate houses. . . . Janet Edwards is secretary to James Mahoney, general manager of Interstate Theatres, replacing Sonia Zarsky who was married in May. . . . Marie Paglico, switchboard operator at U-I, has set September 11 for her wedding to Michael Depietro of Roslindale. . . . "The Caine Mutiny" which broke all house records at the Astor in its first week by grossing a reported \$36,000, is holding so well in its second stanza that it looks like a long-run engage-

BUFFALO

When African ostriches, Arabian camels and cantankerous mules as well as other beasts raced the other evening as part of the big animal show put on in Civic Stadium for the benefit of the Evening News Smokes Fund, Ed Meade, Shea advertising-publicity chief, discovered that the fleet-footed Arabian racing camels in the show were the same that appear in MGM's "Valley of the Kings," coming to Shea's Buffalo in August. So he offered special cash prizes to the win, place and show "jockeys" in the race and got a lot of publicity. . . . Members of Tent 7, Variety club of Buffalo, from all parts of the Buffalo exchange area, were out in force at the annual Variety Club Day last Monday at the Fort Erie race track across the border from Buffalo. Murray Whiteman, past chief barker, was chairman of the day and presented a blanket from the club to the winner of the Variety Club handicap. . . . Tent 7's famous chef "Clint," by the way, is vacationing and so the club will be closed except on Monday and Saturday, resuming its regular schedule after Aug. 2. . . . Arthur Krolick, district månager, UPT, Buffalo and Rochester, and his family, start a week's vacation Friday, motoring through New England.

CINCINNATI

RKO theatre operation in the downtown area, which previously consisted of seven houses now has narrowed down to three, namely, the Albee, Palace and Grand. The Capitol, on which the lease still has some three years to run, recently was taken over by and for Cinerama. The Shubert now is dark and Ruben Shor is operating the Keith theatre. The Family theatre has been disposed of. The suburban Paramount still is in operation in nearby Walnut Hills. The downtown houses originally were acquired

from the late Isaac Libson. . . . Cinerama grosses are steadily increasing, with the third week operation racking up an estimated \$32,000 at a \$1.20-\$2.60 scale. . . The new manager of the Colonial theatre, in Dayton, Ohio, is William B. Denning, of Cleveland, Ohio, who succeeds Carroll Crist, who recently resigned to take over management of the Davue theatre. Mr. Denning, a World War II veteran, has managed theatres in various sections of Ohio for several years. . . . James Chakeres, who operates the State theatre in Washington Court House, Ohio, has taken over the Fayette theatre there, which has been operated by Hoy Sommons for more than a quarter of a century. It is reported that the State theatre now will be closed.

CLEVELAND

"Gone With the Wind," now in its fourth week, is doing tremendous business and winning patrons back to the movies... Robert Ancell, Hippodrome assistant manager in charge of publicity, has announced his engagement of Betty Bosley. . . RKO head booker John Sabat is on vacation. . . U. I. salesman Bill Lissner returned from a fishing trip in Canada. . . . Jack Shulman, Lake theatre, Painesville, is convalescing in St. Luke's Hospital. . . Marshall Fine is out of the hospital after a week's treatments and his folks, Mr. and Mrs. Meyer Fine of Associated Circuit, revived their plans to go to Europe and flew over on Sunday. . . Ray Moon, U. I. assistant sales manager, and Peter Dana, eastern division sales manager, were here for the "Magnificent Obsessin" premiere. . . George LaVoo, whose summer job is projectionist at the Cortland theatre, Cortland, is studying for the ministry at Duke University. . . . P. E. Essick of Modern Theatres and Mrs. Essick are in Spring Lake, N. J.

COLUMBUS

"Gone With the Wind" is proving one of the biggest box office hits in the past several years at Loew's Ohio, going into a second week. . . "The Moon Is Blue" continued for a 12th week at the World. . . Betty Carr, one of the brides in "Seven Brides for Seven Brothers," is due in town for radio, press and television interviews July 26 and 27. . . . Phyllis Nash, of the Ohio State "Journal" editorial staff, is subbing for vacationing theatre editor Clyde Moore. . . Federal Communications Commission has approved the sale of radio station WHKC to the Taft family of Cincinnati, operators of WTVN. . . Two Central Ohio "Scarletts" were discovered by manager Walter Kessler of Loew's Ohio in connection with "Gone With the Wind." They are Scarlett Green, 11, of Columbus, and Scarlett Smith, 17, daughter of Mr. and Mrs. Ralph Smith, operators of the Vinton theatre, McArthur, Ohio. . . . The Oak, East Side neighborhood, operated by Ted Pekres, has been closed for a remodeling job.

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DENVER

Westland Theatres is readying to start construction on a new 600-car drive-in, at the eastern city limits of Colorado Springs, Colo. Will be CinemaScope equipped and be in operation in the spring. . . . Because of his efforts in behalf of the industry, theatre and film men ii. 17 states presented Pat McGee, general manager, Cooper Foundation Theatres, with a new automobile on his recent birthday. . . . Harold Wirthwein, Allied Artists division manager, was in to install Jack Felix as the new branch manager. The 550-car Evans drive-in, in southwest Denver, will open about Aug. 1. . . . The Wigwam, Basin, Wyo., has been closed temporarily because of a polio epidemic. . . . Al Brandon has formed Brandon Pictures, and has taken over several of the franchises formerly serviced by Robert Patrick. Brandon has set up his exchange at 2081 Broadway, with Roy Bozarth as booker.

DES MOINES

Ivan Fuldanuer, Metro press representative, has been transferred to the Chicago branch after working for several years here. Bob Stone, formerly of Omaha, is stationed in Des Moines now. . . Among vacationists last week were Harold Sutphin, Metro bookers; Betty Johns and Ilene Perin of Paramount; Marlene Kratzke, NSS, and Mildred Davis. . . Mrs. Myron Blank and daughter, Beverly, have returned from a trip to Boston and New York. . . A double-billing amusing to theatre patrons last week read "Come Back Little Sheba" and "Don't Bother to Knock." . . Betty Carr was in Des Moines July 20 in connection with promotion for "Seven Brides for Seven Brothers," in which she sings and dances. . . . Filmrowers were sorry to learn of the death of Harry R. Barker, formerly of UA here. Harry's death occurred in Mission, Kan.

DETROIT

A new drive-in is under construction down Dearborn way, on Van Born road, by Nicholas George, Allen Park operator. It will be called the Jolly Roger. . . Billy Grub, who for 14 years headed the American Guild of Variety Artists, has been dropped on orders of the New York head-quarters. . . Tony Pasotr's ball team beat the AGVA team 18-17 in 11 innings. . . . The water ski and boat show, ballyhooed as the performers from "This Is Cinerama" and "Easy to Love" had one serious casualty. James Bleeker, 22, fell overboard from the boat on which he was tending lines and was severely injured by propellers. Doctors said he may be crippled by the injuries. . . Dan Lewis of Co-operative theatres is back from a long eastern trip, finds conditions about the same as here.

HARTFORD

Henny Youngman, the comedy star, and the Crosby Sisters will headline a benefit revue in Yale Bowl, New Haven, Aug. 3, with proceeds earmarked for the Ralph Palma Fund, set up to provide money for the family of a New Haven police officer shot in the line of duty. Harry F. Shaw, division manager of Loew's Poli-New England Theatres, is serving as entertainment chairman. . . Variety Club of Connecticut, Tent 31, sponsored a testimonial dinner July 20, honoring Ben Simon, retiring Connecti-

CARLETON HUNT RETURNS TO VISIT YESTERDAY'S HAUNTS

Visiting "back home" these days has been Carlton Hunt, president of the rapidly growing General Film Laboratories,

on the coast. Mr. Hunt has been visiting with friends around Westport and Bridgeport, Conn., and discussing the old times when he was with the Warner and New England Theatres circuits, and with the Westport Country Playhouse.

Mr. Hunt's film



is in the category of huge, and hasn't stopped growing. Opening in April, 1953, with the former Paramount laboratory as a base and with the expenditure of almost \$500,000 in modernization, General is able to handle 5,000,000 feet of 35mm black and white positive and another million of standard negative, weekly. And this year, it bought Associated Film Laboratories, which will be its 16mm Kodachrome division. He also is a theatre man, as secretary of Unicorn Theatres, which has three houses in Los Angeles.

He was not always in the upper echelons of management, however. His early days saw him as a set builder, for the Westport summer stock house (he even became a master carpenter), and in varying capacities with the aforementioned circuits.

And, heading west in 1943, he was an electrician, a film librarian, a film editor, and then assistant editor of the RKO editorial department.

He will display, if necessary, his membership card in Local 479, IATSE, Norwalk,

Mr. Hunt has been in the east with his wife Una, and their two sons, Guy and Roger.

cut exchange manager for 20th-Fox. . . . Ray McNamara of the Allyn theatre, Hartford, and family have returned from Cape Cod, Mass. . . . Vincent Terrazzano, brother of Anthony Terrazzano of the Forest theatre, West Haven, Conn., is associated with Mike and Larry Cerrito in newly-reopened Dreamland theatre, New Haven. The Delucia interests have leased the suburban house, closed for more than a year, to the new operators. . . John R. Patno, Jr., of the Paramount theatre, Springfield, Mass., will vacation at Westerly, R. I., early next month.

INDIANAPOLIS

The Allied Theatre Owners of Indiana will hold their fall convention Nov. 16-17 at the Marott Hotel. . . . John Dall, Carol Stone and Myron McCormick are here to star in "Born Yesterday" at the Town and Country summer theatre. . . Doc Sandorf is playing an aerial act with his double bill at the Twin drive-in. . . Drive-in operators here agree business is up 10 to 15 per cent over last year. . . ATOI headquarters reports a sharp increase of CinemaScope installations throughout the state since it was separated from stereophonic sound. . . . "Gone With The Wind." in its third week, is still doing the business of the town and may hold a fourth. . . . Joe Cantor is showing "Drums of Tahiti" first run at his Rivoli and Lafayette Road and Shadeland drive-ins.

JACKSONVILLE

Horace Denning, president, Motion Picture Exhibitors of Florida, reported that the group will hold its next annual convention at the Roosevelt Hotel, this city, on November 21-23, 1954. . . . Filming of "Re-

turn of the Creature," sequel of "Creature From The Black Lagoon," U-I thriller, was being done on the local waterfront and at nearby locations by director Jack Arnold and a troupe of 53 actors and technicians from Hollywood. . . . The 50th anniversary of the founding of the IATSE Local No. 115 stagehands' union was celebrated at a midnight smorgasbord banquet in the Sea Turtle restaurant July 15. . . . Installation ceremonies for the new Variety Club's crew and opening of the palatial clubroom on the second mezzanine floor of the Roosevelt Hotel have been tentatively set for August 6. Hal Stanton, manager, Edgewood theatre, has accepted an invitation to address the Woman's Club on the subject of new screen techniques. . . . The office of R. Cam Price, RKO branch manager, revealed that the second re-issue of "Pinocchio" is bringing in a far better box office take in Florida than either the original release or the first reissue.

KANSAS CITY

Plans for the annual convention of the Kansas-Missouri Theatre Association were to be made July 21, at the meeting of the board of directors. The date, yet to be set definitely, will be late in Sepetmber or early in October. . . Unusually hot and dry weather, with temperatures above 110 for several days in the area, has created a cropdamage hazard, adding to the serious effects of drouth last year. . . Continuance of high temperatures, with night lows in 80's, caused a surge to theatres, showing the drawing power of air-conditioned theatres . . "Genevieve" continues, in its third month, at the Kimo. . . The Esquire, 800-seat downtown house of Fox Midwest, often used as first run or move-over, has closed

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temporarily. . . . There have been several holdovers lately this week. "The High and the Mighty is in a third week at the RKO Missouri.

LOS ANGELES

The H. M. H. Inc. is remodelling its Western theatre, L. A., and plans an early re-opening of the house. . . . Margaret Scott, Warner pbx operator, has undergone major surgery while vacationing in Michigan. . . . James Finkler, of the Finkler Theatre Service, was back from Chicago, where he combined business with pleasure. . . . Bill Alford, of the Strebe Theatres, was in town on a buying and booking expedition. And in from Encinitas, on business, was Joe Markowitz of the La Paloma theatre. . . . Mike Levinson, well known exploitation film distributor here, has gone into exhibition with the acquisition of the Nuart and Tivoli theatres in Sawtelle.

MEMPHIS

Ike F. Kahn, who directed the orchestras for many years at the old Orpheum and Lyceum theatres, and later at Pantages theatre (now Warner), died at his Memphis home at the age of 76. . . . Jerry Klein, manager of Georgia theatre, Memphis, reported to police that a thief grabbed a paper bag containing \$150 of the theatre's money and escaped in the crowd. . . . Repairs to the screen of Sunset drive-in theatre, Paragould, Ark., demolished by a windstorm, are being rushed and an early reopening is expected. . . . S. T. Freeman, owner, closed Dell theatre at Dell, Ark. . . . Rialto theatre, Hope, Ark., has closed until Fall. . . . Floyd Harvey, salesman, Universal, underwent surgery at Baptist Hospital for an injury received while installing an air conditioning unit at his home. . . . C. E. Sumner, salesman. National theatre, has returned to work after recovering from automobile accident injuries.

MIAMI

Walton Oakerson, manager of the Essex, Hialeah, was about ready to call his vacation a washout when he chalked up 15 days of rain for his three week vacation. "Oakie" and his family travelled to Marathon, Fla., with the Jimmy (Boulevard drive-in) Draughons but after a few days, all concerned decided that curling up with a good book could be done cheaper and more comfortably at home. . . . Earl Potter, manager of the Tivoli, has been on extended leave of absence in Wilmington, N. C., following the recent death of his father. Tom Newman has been officiating in Potter's absence.
... Jack Weiner of MGM, was in town and arranged an invitational screening of "Seven Brides for Seven Brothers" recently. Al Glick, aide de office for Bill Dock, of Florida State Theatres, is looking forward to his vacation in Nassau where he can relax after arduous exploitation for "Stu-dent Prince" and "Pinocchio."

MILWAUKEE

L. F. Gran, president of Gran Enterprises, married his secretary, Miss Ann Claire Stolga, July 13. They will honeymoon in California. . . Eugene Anacker, 60, former projectionist at the Uptown theatre here, passed away last week. He was a

member of local 164, MP Projectionists' Union. Surviving are his wife, Lucille, three daughters and a son. . . . Mrs. Isabelle Zaidins, 53, wife of Atty Harry A. Zaidins, a member of Wisconsin Variety, passed away last week of cancer. Mr. Zaidins is the attorney for the Milwaukee Braves Ball Club. . . . A committee meeting was held this week in the Town Room to formulate plans for Wisconsin Variety's Annual Outing and Golf Tournament to be held at the Brynwood Country Club September 13. . . . Tony Kolinski, booker at the Warner exchange here, was recently married.

MINNEAPOLIS

Howard Goldman, operator of the White Bear theatre at White Bear Lake, Minn., is re-covering the seats in his theatre and installing a wide screen, . . . Frosch Theatre Supply installed new wide screen and anamorphic lenses in the Heights at suburban Columbia Heights and the Hollywood, Minneapolis, and installed a wide screen, highintensity lamps and power source in the Dale, St. Paul. . . . Richard Cvetic, the new manager of the Grand at Fargo, N. D., is the son of Matthew Cvetic, who acted as an undercover man and then wrote "I Was a Communist for the FBI." . . . Minnesota Amusement Co. is considering the installation of CinemaScope in its loop Lyric so pictures can be moved over from the 4,000seat Radio City. . . . Lowell Kaplan, head buyer and booker for Berger Amusement Co., is vacationing in New York.... "Gone With the Wind" is breaking all house is breaking all house records at the Gopher. . . . Harry Weiss, RKO Theatres district manager, is vacationing at Newport, Rhode Island.

NEW ORLEANS

The two week run of "Apache," a U.A. production at Loew's State, broke all time house records. . . . The new Opera House, Morgan City, La. owned by Mrs. Wm. Kreisler and Claude Darce, is completely equipped with RCA stereophonic and CinemaScope equipment, furnished by Southeastern of La. J. S. Gremillion, RCA service engineer, and Raymond Gremillion, southeastern sales and service representative, made the installation. Their first Cinema-Scope attraction was "The Robe." Many of the WOMPIS are still talking about the wonderful July luncheon. An hour's cruise on the yacht "Good Neighbor," courtesy New Orleans Port Commission, up and down the Mississippi with a commentator on hand pointing out the many interesting places, while they are a delicious box lunch and cold drinks. . . . Geo. Pabst, U.A. district manager, is visiting the Charlotte and Atlanta branches. . . . Don Ganuchu, Pittman theatre booker, has given an engagement ring to Betty Rivier. The wedding is slated for November 20. . . . Mrs. Babin, Saenger theatre cashier, is on a pleasure jaunt in Missouri. . . . Leo Adler. U.A. auditor, is on his regular round of southern exchanges is here.

OKLAHOMA CITY

Houses in Oklahoma City report business extra good during the extremely hot weather the last few weeks. In addition to seeing a good picture patrons welcome the air-conditioned theatres. . . . Drive-in theatres report business not as good during the hot

weather as on cool windy nights. . . . The N. W. Highway drive-in is installing Cine-The new screen is 100 feet wide, maScope. and will be one of the largest in the state. . . Skytrain theatre, which has been showing CinemaScope pictures in single track, has installed magnetic sound. Mrs. Ethel Coxie is new manager at the Skytrain. She formerly was manager at the Knob Hill ... Jack Delaughter has been transtheatre. ferred from the Redskin theatre to manage the Knob Hill theatre. . . . Mrs. J. Newell, who has been manager at the Capitol theatre temporarily, has been transferred as manager of the Redskin theatre. . . . Pat McGee, of Denver, general manager of the Cooper Theatres and Frank Roberts, Foundation Lincoln, Neb., assistant general manager of the theatre chain, were in Oklahoma City for the re-opening of the Criterion theatre.

OMAHA

Dale E. Gardner, native of Nebraska City who has been managing theatres in Manhattan, Kans., has been appointed manager of the Admiral theatre in Omaha, owner Ralph Blank announced. . . . Jim Schlatter, the former manager, will be in charge of the new thousand-car drive-in which Blank and William Miskell are building in northwest Omaha. . . Emma Holmes, who has the Leigh theatre at Leigh, Neb., has returned home from the hospital at Columbus after being confined for more than a month as the result of a heart attack. . . RKO office manager Joe Weiss passed out cigars for his first-born, Deborah Lynne. . . . John Trude, Columbia office manager, has taken a similar post at Paramount, replacing Bill Haarmann, who resigned after 25 years with the company.

PHILADELPHIA

Benny Harris, who heads the independent American Films Exchange, marks his 40th anniversary in the motion picture industry. Goldman, key house in the William Goldman chain, installed a new all-purpose panoramic wide screen and four-track stero-phonic sound equipment. . . Bill Whyte, former owner of the Star, Harrisburg, Pa., is now in charge at the Roosevelt and Lincoln drive-ins in the Philadelphia area for the Neil Hellman interests. . . . Stanton Friedman, of the suburban Lawndale, and Rocco Palese, of the Savar, Camden, N. J., applied for membership in the local Variety Club. . . . George Bittinger, of the Comerford Theatres advertising department, Scranton, Pa., marked his 25th wedding anniver-The Savini, Jessup, Pa., closed. ... Jack O'Rear, manager of the Colonial, Harrisburg, Pa., recovering from recent surgery.... Paul Tigue, manager of the West-side, Scranton, Pa., has been discharged from Pittston, Pa., Hospital. . . . Ray Meyers returned to manage William Goldman's Randolph. . . . Anthony Lomonaco, Paramount booker, was inducted in the company's "100

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Per Cent Club.' . . . John Koocak, operating the Earle. New Castle, Del., marked his 30th wedding anniversary. . . . Clint Wyer, executive at Highway Express, film delivery service, is back at his desk after a long illness.

PITTSBURGH

"Gone With the Wind" is doing smash business in Loew's Penn where it is beating its 1947 figures. . . "Knock on Wood" finally reached the Stanley after several delays. It will be followed by "King Richard and the Crusaders" and "About Mrs. Leslie." . . . The Fulton finally brought in "Garden of Evil" after eight weeks with "Three Coins in the Fountain." . . . The Squirrel Hill seems to have another winner in "Hobson's Choice." . . . Critic Karl Krug back from a three-week vacation in the mountains of Pennsylvania. . . "Living It Up" will follow "GWTW" in the Penn, and "On the Waterfront" has a Harris booking after "Mutiny." . . The mother of Max Shabason, Metro assistant branch manager, died. . . The Variety Club held ground-breaking ceremonies for its new annex at Roselia Maternity Hospital.

PORTLAND

Joan Crawford and her three daughters drove into town for a couple of days while vacationing in this area. . . . National and Fox West Coast Theatres brass Charles Skouras, Edwin Zabel, Alan May, John Hodges, John Pertero, Andrew Crappman, Ben Pirosh, Russell McCullough, and Dr. Roy Bradley were in town for a couple of days to meet with all Evergreen Theatres managers. . . Art Adamson has installed a 100-foot wide CinemaScope screen at his Canyon drive-in. . . Orpheum theatre manager Kenny Hughes is back from vacation. . . Evergreen's Oscar Nyberg is working hard on the opening of new Fox theatre, set for a couple of weeks from now. Mr. Charles Skouras will handle the opening personally.

PROVIDENCE

Tallulah Bankhead was the subject of a half-page feature article in the "Providence Evening Bulletin," on the occasion of her personal appearance in "Dear Charles, mer stock presentation, at the Newport Casino theatre. . . . Danny Kaye in "Knock On Wood" was held for a second week at the Strand. . . . Robert Aiken, former chiefof-service at the RKO Albee, prior to his resignation to join the Army Air Force, was presented with a Parker pen by his staff of ushers. Aiken is now undergoing basic training at Sampson, N. Y. . . . The Pike drive-in made a hit with the "young fry" when they brought back "Old Betsey," a real honest-to-goodness fire-engine of early 1900's. Children were given all the free rides they wanted, as parents waited for the opening of the evening performance. . The Quonset drive-in is off to a good start in the first year of operation, and boasts the largest CinemaScope screen of any openairer in this area.

SAN FRANCISCO

Lippert Pictures of Northern California will move to new location (276 Golden Gate Ave.) July 31, according to owner-manager

Al Grubstick. . . . United-Paramount district manager Earl W. Long, named Paul Mc-Allister (formerly with General Theatrical) assistant at the St. Francis. He replaces Lynn Von Goltz. . . . Manager Boyd Sparrow of Loew's Warfield upped Joseph Pitruzzelle from usher to assistant to replace Don Young, transferred to a Loew's house in New Haven, Conn. . . . Paramount exchange promotions include William Mac-Donald from contract clerk to booker; Waukera Rumfield from Biller to Sales Manager Ward Pennington's secretary. Whang, new to the row, took over billing machine. . . . Another new industryite is Tom Smith, booker, United Artists Ex-change, replacing "Mel" Melgren, now change, replacing "Mel" Melgren, now booker at RKO.... Ted Galanter is in Den-ver and Salt Lake for "Seven Brides" tour kickoff, accompanied by dancer Rita Lee. He will be in San Francisco July 27. . . . Les Smith, head booker, MGM, for the past several years, will resign July 30. His home is in Santa Cruz.

ST. LOUIS

The Coed theatre at Topeka, Kan., has been closed permanently. Lack of business has been given as the cause. . . . The Starlite drive-in theatre at Boonville, Mo., put on something new the other night when it staged an all-night show. . . . A new drivein theatre has been started at Gibson City, Ill., with Clifford Orr as the owner. present there are speakers to accommodate almost 400 cars. . . . The Family drive-in theatre, Dexter, Mo., has just installed a large CinemaScope screen. . . . The Hollywood drive-in theatre, Sandoval, Ill., which is the first drive-in theatre in that vicinity, also has become the first drive-in theatre in that area to show CinemaScope pictures. The Robe" was shown July 15. . . . Harry W. Blake, 78, who had been a theatre manager in Kansas City, Mo., many years, died July 6 in a St. Joseph, Mo., hospital.

TORONTO

CinemaScope presentation of "The Robe" is being played in seven neighborhood Famous Players houses. Top admission being charged is 70 cents. . . . In Dan Krendel's Ballyhoo Bonanza Contest, Art Cauley, Paramount theatre, Peterboro, took first prize in Group A, while Al Hartshorn, Regent theatre, Oshawa, took first prize in Group B. Second prize went to Bob Harvey, Capitol theatre, North Bay, and Jack Bridges, Victory theatre, Timmins. A special prize for the best campaign book went to Paul Turnbull, Granada theatre, Hamilton. . . . In another contest conducted among Famous Players theatres, in District C, headed by Bill Trudell, Harry Wilson, Capitol theatre, Chatham, took top honors. Bill Burke, Capitol theatre, Brantford, was runner-up. . . . Oscar Hanson, producers representative in Canada, has added a liquor line, produced near Calgary, to his enterprises. Frank F. Cybulski, owner of the Bay theatre, Barry's Bay, Ont., was found dead in the Madawaska River where he had been fishing. According to police, he is believed to have suffered a heart attack and fell out of his boat.

VANCOUVER

"The Kidnappers," a British movie, has shattered all previous local records for long

runs in the suburban theatres. It's playing its 10th week at the 770-seat Dunbar. . . . "The Maggie," another import, is on its 7th week at the Odeon-Varsity, a 449-seater. . . Opened recently were the Meadow drivein, at Meadow Lake, Sask., and the Glenwood, 300-car ozoner at the railroad town of Edson, Alberta. . . Bud Rice, of the Orpheum staff, resigned to join a local finance company. . . Micky Stevenson, Paramount office manager, is the proud father of a 9-lb., 8-oz. baby boy, first for the Stevenson clan. . . Les Walker, business agent of Projectionists union, is holidaying at his summer home at Bowden Island, upcoast from here. . . Andrew Linden, of Medicine Hat, has been appointed Edmonton manager of Dominion Sound Equipment for the Alberta territory. . . Jean Parker, of Empire-Universal Films, is the mother of a baby boy. . . Herman Goldberg, of W-B building and construction dept., was here from New York checking plans of the new film building now underway.

WASHINGTON

Sam Galanty, Columbia Pictures mideast division manager, and George Josephs, Columbia home office sales executive, after meetings in Washington, began a tour of Mr. Galanty's division July 14, covering Cleveland, Cincinnati and Pittsburgh. . . . Arthur Shaftel, 20th Century-Fox office manager, resigned. . . . Max Cohen, 58, Minerva Film Exchange, died July 13, at Emergency Hospital, of a heart ailment. . . . Loew's Capitol had a display of costumes used in the film "The Egyptian" July 16.... Edmund Plohn, manager of the National theatre, left July 14, aboard the Ile de France, for a trip to Europe. . . . The local MGM office employees received a four-week salary bonus as their prize in the Jubilee Drive. . . . Columbia booker, Max Rutledge, resigned.... July 27 is the date for the crab feast of the Allied Motion Picture Theatre Owners of Maryland.

Ben Simon Honored at Dinner in New Haven

NEW HAVEN: More than 300 New England industry members attended a testimonial dinner honoring Ben Simon, retiring local manager of the 20th Century-Fox branch, at the Waverly Inn, Cheshire, Conn., Tuesday. The Mayor of New Haven, other municipal officials, business and professional leaders in Connecticut and delegations from Hartford, Boston, Bridgeport and Waterbury were present. The Variety Club of Connecticut sponsored the dinner. Twentieth-Fox executives attended from New York.

The Variety Club committee in charge of the dinner included Matt Saunders, Lou Cohen, Peter Perokas, Max Hoffman, Mort Katz, Harry Shaw, Harry Feinstein, Lou Brown, Max Birnbaum, Phil Gravitz, Henry Germaine, John Pavone, Ted Jacocks, Sam Rosen, Walter Silverman, Sam Germaine, Rudy Frank, Sam Wasserman, R. G. Elliano, Jack Halperin, A. M. Pickus, Morris Jacobson, Herman Levy, Hy Levine, Maurice Bailey, George Wilkinson, Patrick Goods, George Weber, James Darby and Alex Chimel.

Managers' Round Table



An International Association of Motion Picture Showmen-Walter Brooks, Director

We Have the Product For a Greater Movie Season

NCE it was policy in film industry to inaugurate a new season in September, and indicate its value and importance by the announcement of new and coming attractions of superior quality. So, with all the talk of product shortage, let's not overlook the fact that we have more and better pictures, right ahead, than have been available in the recent past, and that the public is growing aware of this improvement, to our advantage, at the box office. The word-of-mouth is "movies are better than ever"—and that's not merely an industry slogan.

Trade conditions become public knowledge, and are reported on the business pages of newspapers and other publications, until we suffer from the consequences of rumors circulated against ourselves. Thus, the public became convinced that film industry was "down"—or "off" or in some sort of a decline. And it hurts. Now, many new pictures in the new dimensions have been seen as proof that our trade conditions must be better, and again, the value of public opinion is apparent, this time in our favor. So, it is vital that we keep and hold this benefit.

We have an increasing number of "A" pictures, of top quality, and that's what counts. One thing television has done for us is to convince the public they can see all the "B" pictures they want-at home. They can even see double features, and continuous showings for hours at a time. So, quite naturally, the public is shopping for quality, rather than quantity, at their favorite theatre. It has brought them back, and the novelty of television does wear off, leaving the public with the old urge to go out to the movies. To please and satisfy them now, with new attractions in new dimensions, is an obligation to the public, and to ourselves. The product line-up shows quality, and we have something now that can be merchandised at the box office.

Let's go back to those better days when we created and sold "Greater Movie Season" at the end of summer—when theatre business announced and celebrated a "Happy

"DESIRE TO SEE"

Discussion of national magazine advertising or publicity usually brings up the phrase "desire to see" as the public's response to such pre-selling. This characteristic is something that theatre managers should cultivate much closer to their own playdates, and pertinently, for their own profit. Smart showmen obtain and file national magazine pages which will make beneficial lobby display at the proper time, thus establishing a tiein at the point of sale.

Hollywood, quite naturally, is most interested in the pictures in production, usually far ahead of playdates. Many Hollywood correspondents try to outdo each other in making news "scoops" that are practically nullified as "desire to see" because they can't be connected with any local participation. But it all adds up to public interest in the movies, and that's why and how the theatre manager should introduce a "booster" in the line of sales approach that will relay and repeat the good news. The Hollywood gossip columns usually tear down rather than build up any public admiration in motion picture studio operations.

Some theatres make a regular practice of posting coming attractions well in advance, and keep a permanent lobby display for the purpose, where their patrons become accustomed to looking for "news" from the studios. Loew's Theatres do a particularly good job of selling new product while it is still on the way, and they are supplied with stills and materials to attract movie fans with the kind of things they like to know. A bulletin board of this order will draw its own clientele.

New Year" of its own. Once this was an industry campaign and national policy. Now it must be taken up individually, by theatre managers, and put over locally, city by city. All business is local.

¶ CINERAMA continues to lead the parade of progress in motion pictures, having created the original public interest in our new dimensions which will enable us to recapture the audience we lost to television. And Cinerama is demonstrating these basic facts in only a dozen theatres, with only one attraction available in their first two years. But people travel hundreds of miles to see Cinerama, and people will talk, thus creating more box office value for the future. Now Chicago has topped the two million dollar mark in gross business at the Palace theatre, while New York must be about ready to add a million to its previous high.

Lynn Farnol sends us a cute trick from Dallas, a bright idea in advertising novelties, showing cartoon characters who are "all eyes for Cinerama"—and adding the comment that in Texas, only Dallas has Cinerama, and Neiman-Marcus, thus providing a tieup with this famous store, who probably distributed the folder in their mail. There have been many special trains and special tours arranged which bring large groups to the cities where Cinerama is an attraction. It is legitimate theatre practice, with all seats reserved at advanced prices.

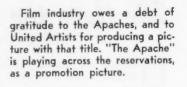
A SURVEY by the Radio and Television Department of Columbia College, Chicago, forecasts that there will be about three times as many TV stations on the air by 1960, and that these new stations will require the services of 37,000 new employees, with special aptitudes for this field of endeavor. While the prediction of many new TV stations may sound like bad news in this corner, it still spells opportunity for a lot of showmen. Estimates of future growth are often over-glamorized, but we must remember that the biggest theatre circuit in America is ABC-Paramount, and that more and more TV stations will be owned and operated by men of substantial experience in this business. The Wometco circuit in Miami leads the way with its ownership of the first TV station in film industry.

-Walter Brooks



The Indians Have Never o Failed Us

Braves and Squaws ballyhoo the New York premiere of "The Apache" at the Mayfair theatre on Broadway, with full-blooded descendants of the famous tribes in lobby demonstrations.

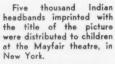




Indian youngsters step out for "The Apache" in the lobby of the Palms theatre, Detroit, with genuine Apache small-fry exhibiting fast tribal footwork as exploitation.



Chief White Eagle hands out Indian-head pennies to children, for the engagement at Loew's theatre, Dayton.





Non - authentic Apaches parade Canal Street in New Orleans for the regional premiere of the United Artists' picture at Loew's State theatre.



Real-life Indians on display, with juvenile helpers, in a costume contest at the Roosevelt theatre, San Francisco.

Indians from the Klamath reservation, pitching for "Apache" in J. C. Penney's window, for the United Artist theatre in San Fran-



Showmen in Action

Al LaFlamme, manager of the Strand theatre in Albany, installed a teletype in his lobby in advance of his showing of "The Glenn Miller Story," and offered patrons an opportunity to send messages to any member of the armed forces anywhere in the world, free of charge.

Manager Del Larison of the Paramount theatre in Seattle earned news breaks for his engagement of "Act of Love" by hosting local French war brides and their ex-GI husbands at send-off performance. The stunt also drew air coverage via lobby interviews over microphone.

Al Plough, manager of the Stanton theatre, Philadelphia, created a prison cage, with live prisoner in stripes, for the front of his theatre during the run of "Duffy of San Quentin" and "Crime Wave," and sends photo showing the crowds attracted.

Howard Higley, manager of the Allan theatre in Cleveland, had an effective stunt on "Yankee Pasha" by tying in with the "Authority for Beauty" show over WXEL. He offered free photographs of Jeff Chandler, star of the show, to the first 500 listeners who wrote in.

Robert Shapiro, executive manager of New York's Paramount theatre, distributed Doris Day records of songs from "Lucky Me" to the first 100 patrons arriving at the theatre on opening day.

Marvin Fox, manager of the Liberty theatre, Portland, Oregon, set up a dart game in his lobby for his run of "Phantom of the Rue Morgue," with three darts to a person and a pass to any who put two darts in a ribbon of space surrounding the figure of a beautiful woman.

Jack Thorson, manager of the Manor theatre in San Mateo, Cal., set up a stunt with the local police department when "Black Flame," featured in "Black Horse Canyon," visited his town. The horse was picked up by the police for parking in front of a fire hydrant.

Lou Schirmeister, manager of Warner's Downtown theatre, Los Angeles, boomed the West Coast premiere of "The Long Wait" with street bally signs carried by beautiful models which combined advertising for the picture with the burning local issue of smog.

Rodney Toups, manager of the State theatre, New Orleans, invited official Navy personnel, including the author of one of the stories from which "Men of the Fighting Lady" was made to the premiere of the picture at his theatre.

Alvin Guggenheim, manager of the Yale theatre, Houston, Texas, had the cooperation of the Air Force in his exploitation for "Sabre Jet," with 5,000 11 x 14 give-away stills of sabre jets and lobby display with revolving atlas. Business was so good, the picture was held over.

Stephen V. Johnson, manager of the Delavan theatre, Delavan, Wisc., turned over all coins dropped in his lobby fountain to the Variety Club Heart Fund, during his exploitation of "Three Coins in the Fountain."

For "Fireman, Save My Child," Charles Pincus, manager of the Esquire theatre in Stockton, Cal., really got himself an exploitation piece when he borrowed the old horse-drawn fire engine to promote the picture.

Manager Don Haley of the Paramount Downtown theatre in Los Angeles, used a multiple-clawed contraption manipulated by a midget inside to exploit the science-fiction thriller, "Gog."

Bob Dyches, manager of the Lucas theatre, Savannah, had his staff rigged up in Indian dress and Royal Mounted uniforms to carry out the theme of "Rose Marie." Manager George Grube of the Harbor theatre, Oklahoma City, Okla., used music as the highlight of his promotion on "Johnny Guitar." Radio and TV were used and recordings were played at intermissions in the theatre a month in advance of playdate.

Bill Wyatt, manager of the Virginian theatre, Charleston, W. Va., offered a year's passes to the theatre for the winners of the elephant hunt contest which he promoted with the cooperation of the classified advertising manager of a daily newspaper for "Elephant Walk." Elephants were added to classified and other ads throughout the paper and the trick was to find them all.

Willard Ochs, manager of the Strand theatre, Akron, Ohio, promoted a "Draw Your Way to Hollywood" cartoon contest with the cooperation of the *Beacon-Journal*, offering an air trip to Hollywood for two as first prize.

John G. Corbett, city manager for Schine theatres in Gloversville, arranged with over 40 members of a motorcycle club to parade, three abreast, with huge banners for "The Wild One," and the motorcycles were parked in front of the theatre while the riders saw the picture.

Max Nayor, manager of the Metropolitan theatre, Boston, helped to create a giant (40') CinemaScope type board for "Lucky Me," which had its New England premiere at his theatre.



Jerry Schurr, manager of Skouras' Crotona theatre, in the Bronx, New York, signs up pretty Ann Merrill as a contender in the fabulous "Miss Linens of the Week" beauty contest being conducted in all Skouras Theatres. The pert little miss will vie with others for more than \$10,000 in prizes, all contributed by the sponsors. Girls sixteen or over are flocking to the theatres to enter the lists.

101 BEST EXPLOITATION AIDS

The Daily Paper Is Your Friend

The Motion Picture Daily reports a good example of newspaper cooperation which goes to show how friendly and cooperative a daily paper can be in offering its good will in large situations. The Memphis Press-Scimitar gave its lead-off editorial to space and argument, advocating more frequent attendance to motion picture theatres. It expressed its sentiments by placing this editorial comment ahead of political and international information in the news. Under the heading, "Let's Go to the Movies—Five Good Ones Downtown," the editorial stated:

'All five of Memphis downtown first-run theatres are featuring first-rate films. Loew's State has that screen classic, 'Gone With the Wind,' whose appeal has not diminished one whit in the 14 years since it was first presented. The Malco, with 'Garden of Evil,' filmed in Mexico, and Loew's Palace, with 'Three Coins in the Fountain,' filmed in Italy, are offering magnificent CinemaScope views of the world we live in. The Strand is rocking them with laughter inspired by Danny Kaye's antics in one of his best comedies, 'Knock On Wood, and Warner's long suit in excitement as passengers and crew of a crippled airliner face uncertain fate in 'The High and the Mighty.' Memphis response to all these films has been such that, for the first time in recent memory, all five downtown houses are holding their current attractions over for another week."

The Weekly Paper Is Your Partner

We've always believed in the country weeklies, probably because they've always been part of our way of life. The editor of a country weekly is in a spot most comparable to the theatra manager in his community. He has the same obligation to know his public, personally and in the aggregate, and he follows closely the primary journalistic policy of "names in the news." He does the same thing in print that you do in the lobby of your theatre, greeting and welcoming friends and neighbors by name. Al Sindlinger, of the research organization serving Allied States Association of Motion Picture Exhibitors, has been telling their members in convention around the country that "the poorest return on the advertising dollar in the movie business is in the Please don't take Mr. Sindlinger too weekly newspaper.' seriously—in fact, don't believe a word of it. If you find that condition, then look to your own place in the com-munity, for you can't be part of a rural audience, either for the newspaper or the theatre, without taking part. The editor of a country newspaper is your partner, and you must seek him out and convince him of this fact, as a necessary part of your public relations. Don't fence with each other, like horse traders, each trying to outdo the other. Make up your mind that his problems are your problems, and that if you do work together, you can accomplish something for yourself and for each other.

The Civic Clubs **Belong To You**

That's a twist, for usually you say it in reverse. But it's nevertheless a fact, that the civic clubs, the men's clubs, the women's clubs, the Chamber of Commerce, the Businessmen's Association, belong to you, as part of your business enterprise. If you don't belong to them, you are not taking part in community affairs, and you are not making proper use of the tools of your trade, as a showman. We know so many, in small towns, whose part in the local Rotary or Lions Club is so important to the conduct of their theatres. Their fellow members appreciate a showman. Your theatre, and your industry, gain stature when viewed from their angle, looking up to you for fellowship, cooperation and showmanship skills. Not long ago, we were visiting in a small town in Florida, where our nextdoor neighbor was a retired professor who belonged to the Lions Club and whose chief assignment was to find a speaker for each meeting. We suggested the local theatre manager—a new idea—and it was the best idea of the year, for nobody is more popular today with that Lions Club than the man who owns the Home theatre. He talks to them, he tells them news of things they are interested in, he helps them to handle community events, and he plans things that work because he knows the ropes. We know another place, this time a large city, and the appreciated guest and member at the local Legion Post is a theatre man.

Stop Coasting— Start Pushing

In Spanish, it's mañana, but to some managers, it's tomorrow—the day when they are going to do something new and different, to make their theatre and attraction stand out in public knowledge and popular esteem. That's a long description of the word exploitation, but too many managers put off the time when they will apply showmanship, so long as they can coast just this side of bankruptcy. We know from our mail that many are coasting through this hot weather, and maybe or maybe not, they'll vitalize their selling approach this Fall, if it happens to be convenient. We have such good pictures coming through right now, and there's so much that's good news to theatre managers. Showmen know, and act accordingly. Only recently we noted there was a line all the way around the Radio City Music Hall. It was a Wednesday—the picture was in its third week, the new picture wasn't due for another two weeks, so it was the middle of the run. What was it that brought out a thousand people, to stand in line, and wait for seats, with the mercury at 90°. Nothing but exploitation, otherwise known as advertising, publicity, promotion, show-manship. If the Radio City Music Hall decided to coast, instead of pushing for business, there wouldn't have been a line on a humid Wednesday. It's the incessant, everlasting, effort that gets the result, at the box office, and at the deposit window at the bank.

British Round Table Botton

John L. Hart, manager of the Savoy cinema, Andover, and a new Round Table member, sends good photo of his 16' "Moon Is Blue" display, with flashing blue bulb, which he made himself. . . A. HEATON, manager of the Regal cinema, Beverly, sends proof of actively exploiting recent programs. For "Isn't Life Wonderful?" he tied up with a private telephone system for a lobby display of telephones through the ages, including a replica of the one used in the film. . . A. H. Holoway, manager of the Ritz cinema, Wokingham, and another new Round Table member, did what came naturally for "The Glenn Miller Story" by plugging the music from the picture, with throwaways used to good advantage. . . D. Hughes who manages the Regal Cinema in Cheltenham, where street stunting is normally prohibited, had Lady Luck on his side when he played "The Long, Long Trailer." The British Caravan Road Rally was finishing there for the hill climbing test and judging of the vehicles, so the police were prevailed upon to permit a caravan (trailer) to be parked in front of the theatre ten days in advance of playdate. . . I. Klein, manager of the Tower theatre, Peckham, who will be receiving his Round Table membership card any day now, sends photos of good displays made by himself. For "Front Page Story" he cut large letters of the title out of newspapers and pasted them on stiff cardboard, and for 3-D pictures, his displays are really in 3-D... H. Laybourne, manager of the Odeon "Knock on Wood" at very little expense, his theory being that when the star value is so great, it is only necessary to let patrons know when the picture will be shown.

NOEL BRIGGS, assistant manager at the cinema, Wellingborough, Fashion Show contest to tie in with "The Weak and the Wicked," and a local couple who played a small part in the film received a special opening night invitation. . . A. BUCK-LEY, another alert assistant manager who is located at the Regal cinema, Halifax, lists 18 located at the Regal cinema, Halifax, lists 18 shops which had full-window displays for his showing of "Kiss Me Kate," which was only one angle of his well-rounded campaign on the picture. . . . DOUGLAS M. CAMPBELL, who manages the Regal cinema, Stirling, says his front of the house display for "The Band Wagon" took six men to erect and was an eye-catcher. He also used glossy postcard pictures of Cyd Charisse in addition to window displays. . . P. A. Cowin, assistant to Mr. Campbell and a new Round Table member, used overprinted Indian headbands to good advantage for "The Charge at Feather River"
—the children had fun while they advertised
the picture. . . . H. CLAYTON-NUTT, who manages the Broadway cinema, Eccles, distributed paper Roman coins to exploit "Julius Caesar" and guested local educational authorities. . . . S. Cooke, manager of the Regal cinema, encester, promoted over-printed luggage Cirencester, promoted over-printed luggage labels which he hung on parked cars for "All the Brothers Were Valiant" a week before playdate... R. J. CRABB, manager of the Lyric cinema, Wellingborough, circularized his mailing list with a letter over his signature on the ing list with a letter over his signature on the merits of "Hobson's Choice." . . . Assistant manager R. N. Douglas of the Waverley cinema, Shawlands, tied in with a local newspaper for a "Front Page Story" lobby display which made the entertainment page.

L. WARD, while acting manager of the Queen's cinema, Cardiff, gained good newspaper space with his "Personality Girl" contest in exploitation of "Young Widow" and sends photos of the winner to be entered in the Quigley Awards competition. His appointment as assistant manager of the Savoy cinema, Swindon, is noted. . . Lily WATT, manager of the Odeon cinema, Coatbridge, Scotland, requested by the Town Council to officiate as a judge in the selection of the Coatbridge May Queen. . . John W. Wilkinson, manager of the Haymarket cinema, Newcastle, sends photos of winners and newspaper clippings showing good space given to his swim suit contest in connection with his showing of "Easy to Love." . . G. C. Williams, manager and his assistant, A. A. Allen, of the Regent cinema, Chatham, personally called on schools, clubs, etc., with invitations to attend special matinee showings of "Julius Caesar." For "The Long, Long Trailer," letters were solicited from brides who had spent their honeymoons in trailers, with prizes for the three best. . . Assistant manager R. W. Young of the Ritz cinema, Luton, lobby display for "Executive Suite" had a large boardroom table with chairs to match and a large question mark over the president's chair.

C. G. MANHIRE, manager of the Savoy cinema, Edinburgh, converted campaign book covers into gay, colorful window, counter cards, etc., which were distributed over a wide area, for "Here Come the Girls." His comprehensive campaign accented "no cost," yet business exceeded that for "The Quiet Man"! ... S. V. Murpoch, who manages the Gaumont S. V. MURDOCH, who manages the Gaumont theatre in Liverpool, promoted a team of Scottish dancers to appear on stage a week prior to playdate of "Rob Roy" and assured parents by direct mail that this was an ideal family picture. . . E. H. Reed, manager of the Regal cinema, Bicester, where street stunting is prohibited, used handbills for a Recording Star contest in connection with his showing of "Calamity Jane." . . . T. Robinson, manager of the Playhouse cinema, Wakefield, had good newspaper space on his "Fair Lady" contest to exploit "Gentlemen Prefer Blondes." Sydney L. Sale, who manages the Granada ma in Dover, advertised "Genevieve" on cinema in Dover, advertised "Genevieve" on a veteran car displayed beside a modern Rolls Royce in an auto showroom for a week prior to playdate. He showed a 16mm trailer on To playdate. He showed a form trailer on "Julius Caesar" in the lobby to minors leaving their matinee and had a display of authentic Roman coins and costumes. . . . HAROLD SHAMPAN, manager of the Odeon, Woolwich, used street stunt of stuffed leopard on rollers to exploit "West of Zanzibar," later placing the animal over the box office. Other stuffed animal over the box office. imals and a huge elephant tusk on the shoulder of a short man advertised the picture. on a snort man advertised the picture. E. L. Shelmerdine, manager of the Ritz cinema, Hastings, had a contest to find "The Most Kissable Girl," in exploitation of "Kiss Me Kate," which he claims is the first contest of its his in the contest of the high state. Me Kate," which he claims is the first contest of its kind in his country. . . . John L. Smith, manager of the Palace cinema, Arbroath, used display of model boats of the fishing and whaling type in advance of his run of "All the Brothers Were Valiant." —W. T.



. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

CANDY SALES SHOW GAIN

The sales of candy manufacturers increased during March after showing a drop for the first two months of 1954, thereby reversing a seasonal trend, according to a recent report of the Bureau of Census. The sales for March totaled \$83,931,000, which is a gain of 3% over the same month in 1953, the report revealed.

SMALL BEVERAGE DISPENSER

The Frigidrink Dispenser Company, Chicago, has announced a new dispenser for non-carbonated beverages designed as a smaller size companion model of the company's "Cascader" unit. The new dispenser is called the "Cadet" and is similarly equipped for illuminated cascading action of the beverage for counter display. It has a capacity of 6 gallons, is 16 inches in diameter and stands 25 inches high.

HIRES CARTOON TRAILER

A new cartoon trailer designed to stimulate refreshment sales in theatres is now being distributed by the Charles E. Hires Company, Philadelphia. Filmed in color, the trailer promotes other snack stand items in addition to Hires Root Beer. It is provided with a series of different "tag" commercials, the company points out, "to fit the requirements of any theatre."

Free Gum Helps Promote "The Glenn Miller Story"

AS A novel means of announcing "The Glenn Miller Story" as a forthcoming attraction at Martin Theatres' Coosa theatre in Childersburg, Ala., Manager Harold Jenkins arranged a tie-in with the Beech-Nut Gum Company whereby it furnished free sticks of gum which were attached to cards listing the film's play dates. The cards were not handed out to patrons at the theatre but sent through the mails along with the theatre's regular weekly film program.

The copy on the cards read as follows:
"A double treat: America's favorite gum
and music!" It also included the theatre's name and the playing dates for the Universal-International film.



CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion \$1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



POSITIONS WANTED

MANAGER, SUPERVISOR LONG EXPERIence, all types operations, advertising, publicity, neat appearance. References. Box 2800, MOTION PIC-TURE HERALD.

THEATRE EXECUTIVE, \$15,000. WORTH IT! Box 2799, MOTION PICTURE HERALD.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato. N. Y.

NEW EQUIPMENT

MASONITE MARQUEE LETTERS. FITS WAGner, Adler, Bevelite Signs: 4"-35c; 8"-50c; 10"-60c; 12"-65c; 14"-\$1.25; 16"-\$1.50. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19.

MIRRO-CLARIC REPRESENTS BEST VALUE in metalized all purpose screen—only \$1 sq. ft. Welded seams absolutely invisible! Kollmorgen wide angle lenses, special apertures immediately available. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19.

SPECIAL PURCHASE! HOLMES BRAND NEW 35mm. portable projectors, in original factory cases, magazines, lenses, amplifier, speaker, etc., complete, \$850 pair! Limited supply! STAR CINEMA SUP-PLY, 447 West 52nd Street, New York 19.

DRIVE-IN EQUIPMENT

CENTURY "CC" DRIVE-IN OUTFIT ONLY \$495, others from \$1995 (send for lists). Incar speakers w/4" cones \$15.50 pair w/junction box: Underground cable \$65M. Time deals arranged. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19.

USED EQUIPMENT

1KW LAMPHOUSES AND RECTIFIERS, EXcellent condition, \$495 pair; DeVry dual projection and sound, rebuilt \$895, Holmes \$495. Buy on time! S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19.

YOU CAN'T BEAT OUR VALUES! SIMPLEX E-7 mechanisms, rebuilt, \$750 pair; Asheraft 70 ampere lamphouses, rebuilt, \$469.50 pair; Simplex-Acme projectors, arc lamphouses, rectifiers, heavy bases, etc., rebuilt, \$895 pair; top quality screens and lenses at rock bottom prices! Write us! STAR CINEMA SUPPLY, 447 West 52nd Street, New York 19.

STUDIO EQUIPMENT

CAPITALIZE YOUR EXPERIENCE — SHOOT local newsreels, TV commercials, documentaries. Arrange advertising tie-ups with local merchants. Ask for Film Production Catalog. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19.

VENTILATING EQUIPMENT

BEAT THE HEAT BUT NOT THESE PRICES
—ball-bearing bucket blade exhaust fans 12"—\$25.50;
16"—\$37.50; 18"—45. Prompt deliveries blowers and
air-washers. Send for details. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19.

THEATRES

WANT TO LEASE CONVENTIONAL HOUSE OR drive-in, or small town with both types. Oregon or Washington. Option to buy. Year's lease in advance. Box 27%, MOTION PICTURE HERALD.

SEATING

HERE'S A DELUXE CHAIR BUY! 1500 AMERIcan bodiform fully upholstered, rebuilt like new \$12.50; others from \$4.50. Send for Chair Bulletin. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19.

BOOKS

"NEW SCREEN TECHNIQUES"—THE NEW book that is a "must" for everybody in or connected with the motion picture industry—the clearly presented, authoritative lacts about 3-D, Cinerama, CinemaScope and other processes—covering production, exhibition and exploitation—contains 26 illustrated articles by leading authorities—edited by Martin Quigley, Jr., 208 pages. Price 84.50 postpaid. QUIGLEY BOOK-SHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, \$7.25 postpaid, QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALMAnac—the big book about your business—1953-54 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today, \$5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Yi

Ellis Arnall Is Reelected

HOLLYWOOD: The Society of Independent Motion Picture Producers last week reelected Ellis Arnall as president and all other officers as well as all members of the executive committee at the society's annual meeting here, attended by 30 SIMPP members.

The organization unanimously adopted a resolution commending Mr. Arnall for his services as president, and another endorsing the Motion Picture Relief Fund's project for establishing an industry museum.

Mr. Arnall told the members that he intends to take further action toward obtaining a complete investigation and decisions by appropriate Government offices on foreign film pacts, despite the reported statement by a Motion Picture Export Association spokesman that MPEA will no longer cooperate with independents in the foreign field. Citing the French pact which, he said, contains a \$390,000 subsidy arrangement, Mr. Arnall said "legality or illegality, such subsidies must be resolved once and for all."

21st COMPO Ad Appears In "Editor and Publisher"

Why do newspapers give free space to television—and why do they penalize theatres with special rates? This, the "\$64 Question" is asked by COMPO in its 21st advertisement in "Editor and Publisher," newspaper publishers' trade paper, and is answered by reprinting in the advertisement of an editorial from that paper. The editorial, which uses the heading mentioned, appeared June 5 and is reprinted in toto. It notes the raising of the question by theatre-men, and comments some newspapers "will have to face up to the apparent inequity."

TOA Chicago Convention To Stress Concessions

More emphasis than in previous years will be placed upon concession operations, during the Theatre Owners of America Chicago convention, conferees in New York decided last week. The men were Howard Bryant and Dick Pitts, of the TOA; J. J. Fitzgibbons, Jr., and Thomas J. Sullivan, of the International Popcorn Association; Nathan Buchman, American Theatres; Bert

Nathan, Theatre Popcorn Vending, and Lee Koken, RKO Theatres.

Legion Approves Four Of Five New Pictures

The National Legion of Decency this week has approved four of five new films. Classed as unobjectionable for general patronage were: "The Littlest Outlaw" and "The Malta Story." Unobjectionable for adults were: "A Day Out of Life" and "King Richard and the Crusaders." Classed as objectionable in part because of "suggestive sequences" was "Ugetsu," a Japanese film.

Sentence Carolina Theatre Men for Sunday Shows

GAFFNEY, S. C.: Two drive-in theatre employees have pleaded guilty last week to charges of operating a motion picture establishment on Sunday and were sentenced to \$100 fines each, suspended "on conditions." The defendants previously had asked for a trial. Both were arrested by Sheriff Julian B. Wright. Magistrate Garland Painter, who sentenced the theatre operators, did not state conditions under which the sentences were suspended.

The Product igest

Betrayed

MGM-3 Stars in War Time

(Color by Eastman)

(Color by Eastman)

The names make the news about this picture. The combined followings of Clark Gable, Lana Turner and Victor Mature clearly equal, in anybody's box office arithmetic, a multitude. Billing need hardly go beyond the fact of their co-presence in a film entitled "Betrayed" to prove profitably productive. And probably it would gain nothing, might even lose something, to emphasize the fact that the picture has to do with the Dutch Underground in World War II, a relatively unpublicized area and activity, and the betrayal referred to is military. Riding on player names, the financial future of the attraction promises to be bright.

The principal scene is Holland, in many respects the most heroic of the nations that resisted the Nazis, but least known about generally, due to the circumstances of the period, and the camera makes good use of its photographic opportunities while tracing the delings.

erally, due to the circumstances of the period, and the camera makes good use of its photographic opportunities while tracing the doings of the three principal characters and their hundreds of cast associates. Caught in Eastman color by Cinematographer F. A. Young, F.R.P.S., this background and setting is powerfully agreeing in its own right.

F.R.P.S., this background and setting is powerfully engaging in its own right.

The foreground story, as set down in the screenplay by Ronald Millar and George Froeschel, is pretty complex and indecisive, most of its way; but winds up with adequate impact when it straightens out for the home stretch. It opens after Holland has been occupied by the Germans for some time. Gable plays a Dutch army officer doing espionage for the Allies in contact and cooperation with British Intelligence. Mature plays a colorful leader of the Dutch resistance who is tremendously effective in his raids on the Nazi occupational forces but, Dutch resistance who is tremendously effective in his raids on the Nazi occupational forces but, the Allies believe, could be more so if he would work in closer cooperation with them. Miss Turner plays a woman of uncertain and assertedly dubious past who is presuaded by Gable to go into Holland in disguise, contact Mature and persuade him to accept unified direction. (There's a routine romance between Gable and Turner, but it's not the front-and-center interest)

est).

Mature is enamoured of her in a superficial way but continues operating independently until he discovers that his mother has been shorn by her fellow-citizens on grounds of reported collaboration with the enemy. Then he agrees to operate under direction, after which his success declines so sharply that everybody knows somebody is betraying his forces to the Nazis. The wind-up of the plot has to do with finding

out whom.

Direction is by Gottfried Reinhardt.

Dawn at Socorro

U-I-Western Melodrama

(Color by Technicolor)

Universal-International's consistently profitable procession of Westerns in color moves steadily forward with release of this convincing

story of life and death in New Mexico in 1871. Produced by sure-handed William Alland and directed with expert timing by George Sherman, the script by George Zuckerman attains in impressive degree the quality of historical authenticity, although it is not a factual story. It is a narrative full of violence, vengeance, avarice and alcohol, and its hero is a gambler as good at shooting people as dice, but it steers clear of cliches, never tips its next move, and holds interest taut throughout.

Rory Calhoun is the gambler around whom the story centers, and this may be the best role the story centers, and this may be the best role he ever had. Opposite him, romantically, is Piper Laurie, looking well worth the shootin' and killin' the gambler finds it necessary to engage in by way of protecting her against gambling-house-keeper David Brian, and the performances of these leading players are ably balanced by those of Alex Nicol, Edgar Buchanan, Mara Corday and Roy Roberts in principal support.

support.

support.

The story, in simple, has Calhoun, a gambler with lung trouble, defending himself lethally against three cowmen who don't want to believe he shot a fourth to death fairly, after which opening incident he meets and gets interested in Miss Laurie, whose father has cut her adrift in Lordsburg because he thinks she's sinful. She's en route to Socorro, to enter Brian's employ as a dance hall girl, and Calhoun arrives there, too, after some incidental defendin' and killin' along the way, which upsets Brian to the extent of arter some incidental defendin and killin along the way, which upsets Brian to the extent of leading him to risk his business against Calhoun's money at cards. It looks bad for Calhoun when Brian wins his money, and worse when a sobering gunster sets out to shoot him down, but Calhoun kills the latter in a street duel fought under "High Noon" rules and does the some to the charge in a blasing sixtle feebr the same to the others in a blazing pistol fight, finally carrying Miss Laurie and his lung trouble off to Colorado Springs at fadeout thme.

It's highly colored, both as to pigmentation and as to narrative, and figures to do colorful

business 'most anywhere.

Previewed at the Wiltern theatre, Los Angeles, to a midweek audience that appeared to like it very well. Reviewer's Rating: Very Good.—W.R.W.

Release date Sentember 1954. Punished 1954.

Release date, September 1954. Running time, 80 minutes. PCA No. 16990. General audience classifi-

Pushover

Columbia -- Cop Goes Wrong

Fred MacMurray, whose career has been revitalized by "The Caine Mutiny," continues in fine fashion in "Pushover," detailing the decline and fall of a Los Angeles plainclothesman. It's a tense, tough affair of the "Double Indemnity" school, too strong for the kiddies but no less valid as suspenseful screen fare on that account. Here too is a film with an exploitation-type title that won't be cheating the customer. "Pushover" pays off in carefully calculated cinematic excitement.

All the performances are good but the one

All the performances are good but the one which stands out for a couple of not very subtle reasons is that of platinum blonde and beautiful Kim Novak, here making an auspicious film debut in the role of a platinum blonde and beautiful gun moll. Miss Novak's charms may be more than a little derivative of one M. Mon-

her wind-blown, moist-lipped best; nevertheless, the newcomer displays the in-dividual appeal and quality of which screen

The story has to do with three plainclothesmen, MacMurray, Phil Carey and Allen Nourse, who are "staked out" in a fourth floor apartment across from that of Miss Novak, will friend of a country to the country of the apartment across from that of Miss Novak, girl friend of a guy who has just pulled a \$100,000 bank job. In order to establish Miss Novak's role as girl friend, MacMurray has previously carried on a brief romance with her, the effects of which turn out to be fatal. While surreptitiously watching her apartment, he falls completely under her spell and it isn't long before they are planning to double cross the actual bank robber, as well as the police, and to make off with the loot themselves. Their

and to make off with the loot themselves. Their grand passion, based on mutual venality and physical attraction, leads them down a spiral path to inevitable destruction.

Compensating, to an extent, for this sordid affair, is the liaison which develops between Carey and pretty Dorothy Malone, a darkhaired and imdomitable little nurse who lives in the apartment next to Miss Novak and with whom Carey falls in love through a pair of binoculars. The ending, for them at least, is a happy one. binoculars. This is a happy one.

Supporting roles are nicely handled by E. G. Marshall, as the detective lieutenant in charge of the stakeout, and by Nourse, as the middleaged plainclothesman whose one slight weak-ness for liquor leads to his own end as well as that of the plotting lovers. MacMurray and Miss Novak carry the burden, however, and succeed in making full dimensional, if not very exemplary, people out of the doomed protagonists.

Responsible for the tightly written screen-play is Roy Huggins, who adapted stories by Thomas Walsh and William S. Ballinger into a unified whole. Richard Quine directed in a spare and knowing manner and Jules Schermer

produced.

produced.

Seen at the Columbia screening room in New York. Reviewer's Rating: Very Good.—
VINCENT CANBY.

Release date, August, 1954. Running time, 88 minutes. PCA No. 16953. Adult audience classification.

Pred MacMurray
Lona McLane. Kim Nowak
Rick McAllister. Phil Carey
Ann. Dorothy Malone
E. G. Marshall, Allen Nourse, Phil Chambers, Alan
Dexter, Robert Forrest, Don Harvey, Paul Michards,
Ann Morriss

River Beat

Lippert-Abtcon-Smuggling Story

The presence of the American Phyllis Kirk in the principal role atop a list of British play-ers goes a good way toward qualifying an otherers goes a good way toward qualifying an otherwise standard English melodrama for satisfactory exhibition uses on this side of the Atlantic. In its convenient length—73 minutes—it can be fitted handily into either panel of a dual program, or, when suitably surrounded by appropriate subsidiary subjects, can carry on singly. It is, in whatever way or connection it may be utilized, a properly professional telling of a story about an American sea captain who does a spot of diamond smuggling on the side, gets caught at it, plus some murdering, and is jolly well given what-for by the stalwarts of Scotland Yard.

Miss Kirk portrays an American girl who is radio officer aboard the ship captained by the gentlemanly smuggler whose complicated opera-

(Continued on following page)

(Continued from preceding page)

tions include using her as unknowing conveyof diamonds concealed in packs of Chesterfield cigarettes. How she meets and falls in love with a man who turns out to be a British detective and the ultimately successful victor over the perfidious seaman and his felonious affiliates. is set forth in orthodox fashion, with occasional violence and the usual climactic chase.

Return from the Sea

A.A.—Navy Story

Neville Brand's powerful performance in a role as rugged as his personality and the pro-duction cooperation of the United States Navy give this ship-and-shore story its main strength. In it the convict-leader of "Riot in Cell Block In it the convict-leader of "Riot in Cell Block 11" adds to his acting-stature in portraying commandingly a 22-year veteran of the Navy whose experiences, at sea and ashore, make up the story by Jacland Marmur and script by George Waggner. He has Jan Sterling, a drawing name, opposite him, and he is given effective acting support by John Doucette, Lloyd Corrigan and Paul Langton, particularly, with Alvy Moore supplying expert, though brief, comedy relief. The picture is beneficiary of Navy cooperation and stock footage that would have served a stronger story adequately and adds greatly to the box office potentialities of this one.

Following a briskly exciting first sequence in which a landing party sent ashore on Korea blows up a bridge and escapes without loss, the picture settles down to a leisurely telling of the story of Chief Petty Officer Maclish (Brand) and the girl he meets at a San Diego (Brand) and the girl he girl he girl he girl he girl he girl he gir bar (Miss Sterling) after drinking himself into a stupor under the expert offices of the proprietor (Corrigan). She and Doucette, brother of her dead husband, take good care of Maclish, and before his shore leave is over he has fallen in love with her and they set out to save up money to buy a home. Next time out he gets shot up in an action off Korea, the top melodramatic spot in the film, and comes home, a hero, to claim Miss Sterling's hand, receive the official recognition of the Navy for his gallantry, and to retire to permanent shore duty.

It is not a tremendously dramatic story, having no heavy and sticking rather more closely to probability than most, but it is played by most of the cast, and directed by Lesley Selander, in a way to make the most of every asset

it's got.

it's got.
Scott R. Dunlap produced.
Previewed at the studio, Reviewer's Rating;
Good.—W. R. W.
Release date, July 25,1954. Running time, 80 minutes.
PCA No. 17031. General audience classification.
Maclish.
Neville Brand
Frieda.
Jan Sterling
John Doucette, Faul Langton, John Pickard, Don Haggerty, Alvy Moore, Robert Arthur, Lloyd Corrigan,
Lee Roberts, Robert Wood, Robert Patten, James Best,
John Tarangelo, Bill Gentry, Walter Reed

The Law vs. Billy the Kid

Columbia-Western Saga

(Color by Technicolor)

Sam Katzman has taken the saga of Billy the Kid—a staple of American folk lore—as the base for an old fashioned western which turns out to be of merely moderate excitement. The construction by story and screenplay writer John T. Williams retains what apparently are basic factors: that Billy became a killer "by accident"; that society, represented by the governor and sheriff, offered him an opportunity to return, his past forgiven; that he rejected

this in favor of his concept of justice, bloody revenge; that the authorities captured and jailed and tried and condemned him to hanging; and that he broke jail; and that the sheriff and the posse outwitted and killed him. There is a handy continuity, his unfulfilled love for a young girl, an obsession which eventually renders him less than normally alert and results in death in the

This is a framework used by others with greater success. The production here is a clutter of the usual cliches, directed apparently for the usual western and juvenile audience. It should please in this department, but the possibility of a bigger picture was missed.

The character of young Billy, which has promise of complexity and personal tragedy, escapes Scott Brady. His equipment for tension, torment, emotional ordeal and romance is the unvarying combination of firm jaw and steely glare. As the girl supinely in love with a foolish desperado, Betta St. John is hardly better. Other characters, even James Griffith as Brady's former "buddy" are from stock.

The twist in this picture is the swearing in of Griffith as county sheriff. Stern, sober, lean, he argues sadly, unsuccessfully to bring Brady back to sanity; and then just as sadly prepares efficiently to kill him. Which he does by entrapping the lovesick gunman at Miss St. John's

The gunfights are numerous, and convincing and there is one long gun siege of Brady and his henchmen which director William Castle has managed to make outstanding.

The Weak and the Wicked

Marble Arch-AA-Prison Story

The great and growing interest in the movement favoring minimum-security prisons over the old iron-barred, ball-and-chained institutions of confinement is given an earnest dramatization in this British-made production which contains, also, melodramatic material susceptible of high-powered exploitation predicated on the misfortunes, emotions and reactions of the feminine

In the absence of player names that mean money on American marquees, the production appears to rely necessarily to large extent on the sensationalized type of promotion, and it does present cases and dialogue lines that suggest limiting it to adult naturance but the story. est limiting it to adult patronage, but the story—which is a collection of stories, rather than a single one—stays on the high road and makes the good point. Glynis Johns, the principal player, has some American following which may help the picture commercially.

help the picture commercially.

The screenplay by J. Lee-Thompson and Anne Burnaby, from a novel by John Henry, opens with the framing of Miss Johns, on a charge of fraud, by a gambling-house owner to whom she owes more than she can pay. This is whom she owes more than she can pay. This is a story device to get her innocently into prison, so the audience can view through her experience the experiences of her fellow prisoners, which are separately and severally interesting although related only by adjacency. After a period in the maximum-security prison she is moved to a minimum-security annex where she, and others, prove themselves trustworthy and

are appropriately rewarded.

It is a Marble Arch Production, produced by Victor Skutezky, and directed by co-writer Thompson.

The Diamond Wizard

Gibraltar Films-U.A .- T-Man Abroad

A modest picture in every respect, "The Diamond Wizard," an import from London,

Diamond Wizard," an import from London, is a routine exercise on a cops and robbers theme. Its entertainment quotient is correspondingly small, although the juvenile audiences might find it diverting.

The only American name in the cast is that of Dennis O'Keefe, who also makes his directorial bow with this effort. His is seen as a Treasury Department investigator, on the trail of a gang which has robbed the Treasury of \$1,000,000 cash. The trail leads to London where it's suspected that the gang will try to exchange the money for satchel full of diamonds which, evidently, are easier to explain when crossing international frontiers than newly printed U. S. bank notes. crossing international freprinted U. S. bank notes.

printed U. S. bank notes.

The diamonds, however, are phonies manufactured under duress by a top British physicist being held captive by a gang of British hoods. The two plot strands come together in the form of pretty Margaret Sheridan, daughter of the physicist and an old flame of O'Keefe's who meets him again while reporting on her father's disappearance to Scotland Yard. A climax is reached when the T-Man and Scotland Yard people finally close in on a deserted brewery, hideout of the diamond manufacturers, brewery, hideout of the diamond manufacturers, and save Miss Sheridan and her old man from

and save Miss Sheridan and her old man from fates which at worst would be death.

The film was photographed for 3-D projection—although it is being released in 2-D only—which may explain the heavily over-lighted photography. The performances generally match the stiffness and lack of surprise of the script, written by John C. Higgins. Philip Friend is seen as a Scotland Yard man and Paul Hardmuth as Miss Sheridan's genius of a father. Steven Pallos produced. It is a Gilbraltar Films presentation for United Artists release.

Seen at the United Artists projection room

seen at the United Artists projection room in New York. Retriewer's Rating: Fair.—V. C. Release date, not set. Running time, 83 minutes. General audience classification. Dennis O'Keefe Marlene Miller. Margaret Sheridan Inspector McClaren. Philip Friend Allan Wheatley, Francis de Wolff, Eric Berry, Michael Ballour, Ann Gudrun, Paul Hardmuth, Cyril Chamberlain, Seymour Green

SHORT SUBJECTS

LONG TIME NO SEE (RKO-Pathe)

Screenliner (44211)
Harry Von Zell narrates this humorous look riarry von Zell narrates this numorous took at the acting styles of silent pictures. Part I, entitled "The Evil Artist" or "A Girl Wronged," is about an artist's model and an artist who is out for no good purposes. Part II, "A Ghastly Revenge" or "Where's The Door," stars Henry B. Walthall as a not-so-noble duke who catches his duchess being romanced by the mistral and promptly seeds the poir rom by the minstrel and promptly seals the pair up in a windowless room. In 1909, when it first was presented to the public, "A Ghastly Revenge" was stark tragedy. Today, it's fun. Release date, June 25, 1954

8 minutes

CANDID MICROPHONE (Columbia)

Series 6, Number 5 (6555) Allan Funt and his hidden camera and mike succeed in catching candid glimpses of human nature in three different situations. In one Mr. Funt smashes the cigarette lighter of a sur-prised customer who has brought in the lighter for repairs, and in another, a customer is caught in patient eavesdropping as a blonde tries to wrangle a date with the same Mr. Funt. Release date: June 10, 1954 10 minutes

CORRAL CUTIES (Universal)

Musical Featurette (9307)
"Tennessee Ernie," Molly Bee and the rest of their gang play and sing 10 songs, including "This Ain't The Blues," "Goin' Steady," "Anytime," "Too Young To Tango" and "Oh Susanna." June 21, 1954 15 minutes

"What the Picture did for me"

Columbia

MIAMI STORY, THE: Barry Sullivan, Luther Adler—This action picture was well received by the patrons of this theatre. Had many favorable comments. Played Tuesday, Wednesday, Thursday, June 22, 23, 24.—L. T. Hawkins, Rogers Theatre, Rogers City, Mich.

SLAVES OF BABYLON: Richard Conte, Linda Christian—A pleasant surprise. Acted and directed with much feeling. Far ahead of many of the so-called "greats." All comments favorable. Played with Columbia's Cartoon Festival, which made an interesting, enjoyable program for all ages. Played Thursday, Friday, Saturday, June 17, 18, 19.—Lin. Martyn, Odeon Capital Theatre, Niagara Falls, Ont., Canada.

Filmakers

BIGAMIST, THE: Joan Fontaine, Ida Lupino—A good story, well produced. It did fairly well at the box office. Played Wednesday, Thursday, June 23, 24.—Rowell Brothers, Idle Hour Theatre, Hardwick, Vt.

I.F.E.

YOUNG CARUSO, THE: Ermanno Randi, Gina Lollabrigida—Italian picture dubbed in English. Publicity job was good but picture too long haired for our trade. I personally liked the picture, but business was nothing to get excited about—below normal, with a \$100 bank in the give-away kitty. Played Wednesday, Thursday, July 7, 8.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

Metro-Goldwyn-Mayer

ESCAPE FROM FORT BRAVO: William Holden, Eleanor Parker—Very good picture, a little different from Cavalry vs. Indians. Business poor, probably due to July 4th holiday. Nothing doing in town—the folks must have hit the road, as the town was dead both days. Played Sunday, Monday, July 4, 5.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

GIVE A GIRL A BREAK: Marge & Gower Champion, Debbie Reynolds—A fair musical which failed at the B. O. for me. It has to be an extra good musical to bring them in these days. I guess people hear too much music over their TV sets. Musicals have failed here for the last three years. Outdoor pictures and comedies are what I need. Played Tuesday, Wednesday, June 8, 9.—James Hardy, Shoals Theatre, Shoals, Ind.

GYPSY COLT: Donna Corcoran, Frances Dee—A mighty good show. Why this didn't do business, as this type of show used to, is puzzling. Everyone who saw it was greatly moved and highly pleased by it. Played Friday, Saturday, July 2, 3.—Rowell Brothers, Idle Hour Theatre, Hardwick, Vt.

QUO VADIS: Robert Taylor, Deborah Kerr-Was a bit skeptical about this one, as it had been shown so much, but it still did better than average business. Apparently there were still some "stay-at-homes" who wanted to see it. Played Sunday, Monday, June 27, 28-Rowell Brothers, Idle Hour Theatre, Hardwick, Vt.

Paramount

BOTANY BAY: Alan Ladd, James Mason—Just another poor picture that Alan Ladd saved from being a flop—a little extra interest here because a local lad (Chester Hayes) was in the supporting cast as a British Redcoat. Business below normal. Played Friday, Saturday, July 2, 3.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

CASANOVA'S BIG NIGHT: Bob Hope, Joan Fontaine—A disappointment. Quite an elaborate production, but the story was weak and not very funny. Bob Hope has failed to draw here for some time

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS, What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

now. Played Sunday, Monday, June 20, 21.—Rowell Brothers, Idle Hour Theatre, Hardwick, Vt.

LITTLE BOY LOST: Bing Crosby, Claude Dauphin—To me this is just an average picture. I also had a few walk-outs on it. Also paid too much rental and the trailer was weak for selling the picture. Also the sound was bad on the print I had. If you can pass it up, you will be money ahead. Played Sunday, Monday, June 27, 28.—James Hardy, Shoals Theatre, Shoals, Ind.

MONEY FROM HOME: Martin and Lewis-Silly in places but good for many laughs. Best business on Martin & Lewis in a long time. Played Sunday, Monday, July 4, 5.—Shirley Booth, Booth Theatre, Rich Hill, Mo.

RKO Radio

ANDROCLES AND THE LION: Jean Simmons, Victor Mature—Due to his role of "Samson," Victor Mature is very popular here and this picture did better than I expected. Did above average business. Played Friday, Saturday, Sunday, Monday, Tuesday, Wednesday, Thursday, June 18, 19, 20, 21, 22, 23, 24.—Agha Raĥque Ahmed, New Majestic Theatre, Hyderabad Sind, Pakistan.

BEST YEARS OF OUR LIVES: Frederick March, Myrna Loy-Played this reissue to a very small Sunday-Monday addience. Patrons in this city do not like reissues and this picture was no exception. Those who did come enjoyed it. I personally think it is one of the best pictures ever made.—L. T. Hawkins, Rogers Theatre, Rogers City, Mich.

Republic

UNTAMED HEIRESS: Judy Canova, Don Barry—Doubled with "The Face That Thrills" (RKO). Judy does not seem to be as funny as usual in this one. Played Friday, Saturday, June 25, 26.—Rowell Brothers, Idle Hour Theatre, Hardwick, Vt.

Twentieth Century-Fox

CALL OF THE WILD: Clark Gable, Loretta Young
—The print on this oldic was perfect here for a change,
and the story good. Business normal for the day it
was played. Some of these Fox reissues have been
doing pretty well here. Played Tuesday, July 6.—
Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

ROCKET MAN, THE: Played this one early under saturation backing, but made a big mistake putting it on Sunday-Monday. This is just an average picture and I should have double-billed it on Friday-Saturday. It will not hold up alone. I wasted a Sunday-Monday date, maybe partly due to the hot weather. Played Sunday, Monday, June 6, 7.—James Hardy, Shoals Theatre, Shoals, Ind.

WHITE WITCH DOCTOR: Susan Hayward, Robert Mitchum-Very Good.-Mrs. Zubre M. Chopping, West Drive-In Theatre, Riverton, Wyo.

United Artists

BEAT THE DEVIL: Humphrey Bogart, Jennifer Jones—Biggest let-down of the year. I can't remember when I have experienced so many walk-outs from such a small audience. Good talent was wasted in a mixed-up plot that no one could appreciate. Played Thursday, Friday, Saturday, June 10, 11, 12—Lin. Martyn, Odeon Capitol Theatre, Niagara Falls, Ont., Canada.

Universal

BLACK HORSE CANYON: Joel McCrea, Mari Blanchard—Saw this picture at another theatre where it was doubled with "Johnny Dark" and enjoyed it very much. In fact, the entire audience seemed to agree with me and they laughed loudly at the many good comedy scenes.—L. T. Hawkins, Rogers Theatre, Rogers City, Mich.

DESERT LEGION: Alan Ladd, Arlene Dahl—Color, romance, action, cast and a story about a desert Shangri-La should have intrigued more customers than they did. Comments were mostly good, but not enough commentors to earn its rental.—Bob Walker, Uintah Theatre, Fruita, Colo.

GLENN MILLER STORY, THE: James Stewart, June Allyson—By far one of the most outstanding pictures of the year with a wide audience appeal to all ages. A natural for exploitation with local record shops and disk jockeys. Should be played up well in advance. Played Wednesday, Thursday, Friday, Saturday, Sunday, Monday, Tuesday, Wednesday, May 5, 6, 7, 8, 9, 10, 11, 12.—Norman L. Stone, Roxy Theatre, Everett, Wash.

CREAT SIOUX UPRISING: Jeff Chandler, Faith Domergue—A slightly better than average, if fantastic, story, good color and Jeff Chandler helped this from being a complete box-office flop. But too many Indian pictures plus the opening of the local TV station on the opening night of the picture made it hard to get back our expenses. If Universal continues to make so many Indian epics, they'll have to cut the terms on some of them so I can double-bill them. Lost money on this. Played Sunday, Monday, May 30, 31.—Boh Walker, Uintah Theatre, Fruita, Colo.

Warner Bros.

BOY FROM OKLAHOMA: Will Rogers, Jr., Nancy Olson—Through no fault of this picture, it failed at the box office for me. It is an excellent picture, but I guess the 12-day heat wave kept them in the shade, because it sure has been hot here. Play it—you can't go wrong on this picture. Played Sunday, Monday, June 20, 21.—James Hardy, Shoals Theatre, Shoals, Ind.

BOY FROM OKLAHOMA: Will Rogers, Jr., Nancy Olson—That magic name "Rogers" plus the family flare for "country folks" brand of comedy, plus the charm of Miss Olson in a role that was made to order for her and all that was needed to rock TV back on its heels in its second week of competition. We did above average and pleased 'em all.—Bob Walker, Uintah Theatre, Fruita, Colo.

CHARGE AT FEATHER RIVER, THE: Guy Madison, Frank Lovejoy—Here is one you can't go wrong on, a very good outdoor picture with a différent routine, plenty of action and a little comedy mixed in, Play it. Played Friday, Saturday, June 18, 19.—James Hardy, Shoals Theatre, Shoals, Ind.

THEM: James Whitmore, Edmund Gwenn—Saw this picture at another theatre. If your patrons like this type of fantastic story, this picture should do O. K. Picture is well done for its type and will keep action fans on the edge of their seats. If you can get the people in, they will enpoy it.—L. T. Hawkins, Rogers Theatre, Rogers City, Mich.

THUNDER OVER THE PLAINS: Randolph Scott, Phyllis Kirk—A very slow-moving calvary picture, at least I thought so. Randolph Scott sure shows his age in this. It will pass for any weekend billing. Extremely hot when I played it and business fell below average. Played Friday, Saturday, June 25, 26.—James Hardy, Shoals Theatre, Shoals, Ind.

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Ratings

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers in this chart refer to pages in the PRODUCT DIGEST SECTION.

Short Subjects Chart July 17, 1954, page 66. Features by Company July 17, 1954, page 73.

Color pictures designated by (c).

Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part for all; C, Condemned.

Under the column heading Special Data projection and available sound systems are designated by the following keys: SYSTEM: CS—CinemaScope; VV—VistaVision; SA—SuperScope (anamorphic print); 3D—two prints; 3D(!)—single strip. SOUND: Ss—four track magnetic stereophonic sound; Ss(2)—Separate stereophonic sound print; Ds—Optical directional sound, as Perspecta; Ms—single track magnetic sound; Os—standard optical sound.

All films (except CinemaScope) made in Hollywood since early

All films (except CinemaScope) made in Hollywood since early 1953 are intended for aspect ratios from 1.33 to 1 up to approximately 1.75 to 1.

*Following a title indicates a Box Office Champion.

- PEVIEWED-

					-REVI	EWED-			
			Release	Running	(S)=	synopsis	L. of	D. Herald	Special
TITLE—Production Number—Con	mpany	Stars	Dafe	Time	Issue	Page	Ratin	g Review	Data
								_	
A									
About Mrs. Leslie (5321)	Para.	Shirley Booth-Robert Ryan	Aug., '54	104m	May I	2278	B	Good	
Act of Love	UA	Kirk Douglas-Dany Robin	Mar., '54	108m	Dec. 19	2109	В	Very Good	
Adventures of Hajji Baba (CS) (c)	Fox	Elaine Stewart-John Derek	Oct., 54						CS-Ss, Ms, Os
Adventures of Robinson Crusoe (c)	UA	Dan O'Herlihy-James Fernandez	July, 54	90m	June 12	26	A-I	Very Good	
Alaska Seas (5313)	Para.	Robert Ryan-Jan Sterling	Jan., 54	78m	Jan. 23	2158	A-2	Good	
	U-1					26	M-2		
Always a Bride (Brit.)		Peggy Cummins-Terence Morgan	June, 54	83m	June 12			Good	
	tratford	Jack Hawkins-Michael Denison	May, 54	98m	May 8	2285		Good	
Apache (c)	UA	Burt Lancaster-Jean Peters	July, 54	91m	July 3	49		Excellent	
Appointment for Murder (ItalEng.Title	es) IFE	Delia Scala	Feb., 54	90m	Feb. 20	2190	A-2	Fair	
Arrow in the Dust (c) (5404)	AA	Sterling Hayden-Coleen Gray	Apr. 25, 54	80m	Apr. 24	2269	A-I	Very Good	

В									
-									
Bad for Each Other (624)	Col.	Charlton Heston-Lizabeth Scott	Jan., '54	83m	Dec. 12	2101	В	Good	
Badman's Territory (476)	RKO	Randolph Scott-Ann Richard (reissu		98m					
	Col.			79m	Feb. 20	2190	В	C I	
Balt 15 15 15 15 15 15 15 15 15 15 15 15 15	-	Hugo Haas-Cleo Moore	Mar., 54				_	Good	
Barefoot Battalion (Greek-Eng. Titles)		Maria Costi-Nicos Fermas	June, 54	89m	June 19	34		ery Good	
Battle of Regue River (c)	Col.	George Montgemery	Mar., '54	71m	Mar. 6	2206	A-I	Good	
Beachhead (c)	UA	Tony Curtis-Frank Lovejoy	Feb., '54	89m	Jan. 30	2165	A-2	Very Good	
Beat the Devil	UA	Humphrey Bogart-Jennifer Jones	Mar., '54	92m	Mar. 6	2205	В	Very Good	
Beau Brummell (c)	MGM	Stewart Granger-Elizabeth Taylor	Oct., 54					,	
Beauties of the Night (FrEng. Title:		Gerard Philipe-Gina Lellobrigida	Not Set	84m	Apr. 10	2255	В	Excellent	
						2110	D		
Best Years of Our Lives (452)	RKO		ssue) Feb., 54	170m	Dec. 19			Superior	
Betrayed (428) (c)	MGM	Clark Gable-Lana Turner	Sept., 54	108m	July 24	81		Very Good	Ds
Big Chase (5327)	Lippert	Lon Chaney-Glenn Langan	June 18,'54						
Big Rainbow (c)	RKO	Jane Russell-Gilbert Roland	June, 54						
	Imakers	Joan Fontaine-Ida Lupino	Dec., '53	80m	Jan. 2	2125	B	Very Good	
Bitter Creek (5423)	AA	Wild Bill Elliott	Feb. 21,'54	74m	Mar. 13	2214	-	Good	
	Lippert	Alex Nicol	Jan. 29,'54	74m	Jan. 30	(5)2167		Oudu	
	Univ.	Joel McCrea-Mari Blanchard	June, '54		May 22	2	A-I	Good	
Black Horse Canyon (c) (423)	Oniv.	Joel McCrea-Mari Blanchard	June, 34	811/2m	may 22	-	W-1	G000	
Black Shield of Falworth, The (429)		7 0 1 1 - 1 1 1 1	C - 1 1F4		4 04	1510071			0 200 0
(CS) (c)	Univ.	Tony Curtis-Janet Leigh	Sept., 54		Apr. 24	(S)2271	A-1		Cs, 2D-Ss, Ds
Blackout (5309)	Lippert	Dane Clark-Belinda Lee	Mar. 19,'54	87m	Apr. 24	2270		Good	
Border River (c) (409)	Univ.	Joel McCrea-Yvonne de Carlo	Jan., 54	81m	Jan. 9	2134	A-2	Good	
Both Sides of the Law (Brit.) (482)	U-I	Peggy Cummins-Rosemund Johns	Jan., '54	94m	Jan. 16	2141	A-2	Good	
Bounty Hunter, The (c)	WB	Randolph Scott-Dolores Dorn	Not Set		June 12	(5)27			
Bowery Boys Meet the Monsters (541)		Bowery Boys	June 6,'54	65m	July 10	58	A-1	Fair	
	WB	Will Rogers, JrNancy Olson	Feb. 27, 54	88m	Jan. 16	2141			
Bey Frem Okiehoma (320) (c)				eem			A-I	Good	0 0 0
Brigadoon (CS) (c)	MGM	Gene Kelly-Cyd Charisse	Sept., 54		July 3	(S)50			Cs-Ss, Os, Ds
Broken Lance (CS) (c) (419)	Fox	Spencer Tracy-Richard Widmark	Aug.,'54					(Cs-Ss, Ms, Os
С									
0	0.1	P 1 F 1-1	C	105	1 10	90			
Caine Mutiny, The (c)	Col.	Bogart-Ferrer-Johnson	Special	125m	June 12	25	A-I	Superior	
Capt. Kidd and the Slave Girl (c)	UA	Anthony Dexter-Eva Gabor	May, '54	83m	May 29	10	В	Good	
Captain's Paradise (Brit.)	UA	Alec Guinness-Yvonne de Carlo	Dec. 18,'53	76m	Oct. 10	2021	В	Excellent	
Carmen Jones (422) (CS) (c)	Fox	Dorothy Dandridge-Harry Belafonte	Oct., '54						S-Ss, Ms, Os
Carnival Story, The (c) (412)*	RKO	Anne Baxter-Steve Cochran	Apr. 16,'54	95m	Mar. 27	2237	В	Very Good	
Carrier Big Night (a) (5314)		Bob Hope-Joan Fontaine		86m	Mar. 6	2205			
Casanova's Big Night (c) (5316)	Para.		Apr., 54				A-2	Excellent	D C (0) C
Cease Fire! (5308) (3D)	Para.	Korean War	Jan., 54	75m	Nov. 28	2085	A-I		D-Ss (2), Os
Challenge the Wild (c)	UA	George and Sheila Graham	June, 54	69m	June 12	26	A-1	Good	
Champion, The	UA	Kirk Douglas-Frank Lovejoy (reis	sue) Apr., '54	86m					
Charge of the Lancers (c)	Col.	Paulette Goddard-Jean Pierre Aumo		74m	June 19	33	A-2	Good	
Command, The (CS) (c) (319)*	WB	Guy Madison-Joan Weldon	Feb. 13,'54	88m	Jan. 23	2157	A-I		CS-Ss or Os
	UA	Documentary	Apr. 23,'54	78m	Dec. 12	2101	A-I	Good	-5-51 01 01
Conquest of Everest (Brit.) (c)				69m	Jan. 9	2134			
	Lippert	Documentary	May 28, 54				A-I	Excellent	
Crazylegs (5224)	Rep.	Elroy Hirsch-Lloyd Nolan	Feb. 15,'54	87m	Oct. 31	2046	A-I	Very Good	
Creature from the Black Lagoon		south and the second							with the same of
(415-3D, 416-2D)	Univ.	Richard Carlson-Julia Adams	Mar., '54	79m	Feb. 13	2182	A-1	Good 2	D, 3D, 3D(1)
Crime Wave (308)	WB	Gene Nelson-Sterling Hayden	Mar. 6, 54	74m	Jan. 16	2142	A-2	Good	
Crossed Swords (c)	UA	Errol Flynn-Gina Lollobrigida	Aug., '54	86m	Oct. 31	(S)2047			
	Oth-Fox	Victor Mature-Richard Widmark (rei		95m		(-)			
Cry of the City (441)	UIN-FOX	Ticior Mature-Richard Widmark (rei	ssue j Mar., 54	79m					

TITLE—Production Number—Company	Stars	Release Date	Runnin		eweb- synopsis Page	L. of		Special Data
D	.401	5410	rime	73300	rage	Kuiii	ng Keview	Dara
Dangerous Mission (3D) (c) (410) RKO Dawn at Socorro (c) (430) Univ. Dead End Goldwyn	Victor Mature-Piper Laurie Rory Calhoun-Piper Laurie Sylvia Sidney-Humphrey Bogart (reiss	Mar. 6,'54 Sept.,'54 sue) June,'54	75m 80m	Feb. 27 July 24	2197	A-1	Fair Very Good	2D, 3U
Demetrius and the Gladiators (c) (CS) (415) Fox Desperado, The (5426) Devil's Pitchfork (form, Ana-ta-han)	Victor Mature-Susan Hayward Wayne Morris	June,'54 June 20,'54	101m 81m	June 12 July 10	27 57	A-2 A-2	Excellent CS Very Good	-Ss, Ms, Os
(Japan) Dial M for Murder (c) (327)* WB	Akemi Negishi Ray Milland-Grace Kelly	May 17,'54 May 29,'54	91m 105m	May 22 May 1	2277	A-2	Good Excellent	
Diamond Wizard, The (Brit.) Diary of a Country Priest (Fr.) Dirty Hands (Fr.) UA Brandon McDonald	Dennis O'Keefe-Margaret Sheridan Claude Laydu-Nicole Maurey Pierre Brasseur	Not Set Apr. 5, 54 May, 54	95m 99m	Apr. 17 May 22	2261 2	A-2	Fair Very Good Very Good	
Dragonfly Squadron (52) Dream of Love (Fr.) Davis	John Hodiak-Barbara Britton P. R. Willm-Mila Parley	Mar. 21,'54 June,'54	84m 100m	Feb. 13 June 19	2182		Good Fair	
Drive a Crooked Road Col. Drums Across the River (c) (422) Univ.	Mickey Rooney-Dianne Foster Audie Murphy-Lisa Gaye	Apr.,'54 June,'54	82m 78m	Mar. 20 May 22	2229	A-2 A-2	Good Very Good	
Drums of Tahiti (3D) (c) Col. Duel in the Jungle (c) (332) WB	Patricia Medina-Dennis O'Keefe Jeanne Crain-Dana Andrews	Jan.,'54 Aug. 21,'54	73m 102m	Dec. 26	2119	A-2	Good	2D, 3D
Duffy of San Quentin (321) WB	Joanne Dru-Paul Kelly	Mar. 13,'54	78m	Feb. 13	2182	В	Good	
Earrings of Madame De (Fr.) Proctor	Boyer-Darrieux-De Sica	Not Set	116-	D 10	2100	A-I	Very Good	
Edge of Divorce (Brit.) Kingsley	Keefe Brasselle-Marilyn Erskine Valerie Hobson-Philip Friend	Jan. 30,'54 July,'54	116m 83m	July 10	2109 57	A-2	Fair	
Egg and I, The (426) Egyptian, The (420) (c) (CS) Fox	Edmund Purdom-Gene Tierney	Sept., 54	108m	June 5	17			-Ss, Ms, Os
El Alamein (620) Col. Elephant Walk (c) (5317)* Para.	Scott Brady-Rita Moreno Elizabeth Taylor-Dana Andrews	Jan.,'54 June,'54	67m 103m	Dec. 12 Apr. 3	2101	A-1 A-2	Fair Very Good	
Enchanted Cottage (472) RKO Escape from Fort Bravo (c) (409) MGM	Dorothy McGuire-Robert Young (reis William Holden-Eleanor Parker	Dec. 4,'53	91 m 98 m	Nov. 7	2061	A-1	Very Good	
Every Girl Should Be Married (570) RKO Executive Suite (423)* MGM	Cary Grant-Betsy Drake (reissue) Holden-Allyson-Stanwyck-March-Doug	Aug. 7, 54	104m	Feb. 27	2197	A-2	Excellent	
F								
Fangs of the Wild (5311) Lippert Far Country (c) (428) Univ.	Charles Chaplin, JrOnslow Stevens James Stewart-Ruth Roman	Apr. 2,'54 Not Set	71m	Mar. 13 June 19	2214 (S)34		Good	
Final Test (Brit.) Continental Fireman Save My Child (421) Univ.	Robert Morley-Jack Warner Spike Jones and His City Slickers	Jan., '54 May, '54	84m 80m	Feb. 13 Apr. 24	2183	A-1 A-1	Very Good Good	
Flame and the Flesh (c) (421) MGM Flamenco (c) (SpanEng. Narr.) Lewis	Lana Turner-Carlos Thompson A. P. Lopez-Ballet Espanol	May, '54 May 21, '54	104m 110m	May I May 29	2277	В	Excellent Very Good	
Flight Nurse (5301) Rep. Forbidden (407) Univ.	Joan Leslie-Forrest Tucker Tony Curtis-Joanne Dru	Mar. 1,'54 Jan.,'54	90m 85m	Nov. 7 Nov. 28	2062 2086	A-I B	Fair Good	
Forever Female (5312) Para.	G. Rogers-W. Holden-P. Douglas	Jan., 54	93m 71m	June 6 May 8	1861 2285	B A-2	Excellent Good	
Francis Joins the WACS (427) Univ.	Wild Bill Elliott-Virginia Grey Donald O'Connor Jane Russell-Gilbert Roland	May 9, 54 Aug., 54	95m	July 3	49	A-I C	Excellent Good	3D, 2D
French Line (c) (2D-437, 3D-407)* RKO Fugitive in Trieste (Ital.) IFE	Jacques Sernas	Feb. 8, 54 Jan., 54	102m 83m	Jan. 9 Jan. 30	2134	В	Fair	30, 20
G								
Gambler from Natchez (c) (417) Fox Garden of Evil (c) (CS) (416) Fox	Dale Robertson-Debra Paget Gary Cooper-Susan Hayward	July, 54 July, 54	100m	July 3	49	A-1	Excellent CS-	Ss, Ms, Os
Genevieve (c) (Brit.) (481) U-I Gencese Dragnet (Ital.) IFE	Dinah Sheridan-John Gregson Charles Rutherford-Lianella Carell	Feb.,'54 Mar., '54	86m 106m	Feb. 20 Mar. 6	2190 2206	A-2	Excellent Good	
Geraldine (5302) Rep. Gilbert & Sullivan (c) (Brit.) UA	John Carroll-Mala Powers Maurice Evans-Robert Morley	Apr. 1,'54 Jan. 8,'54	90m 105m	Dec. 12 Oct. 31	(S)2103 2045	A-1	Excellent	
Girl for Joe (325) (form. Force of Arms) WB Girls Marked Decease (Ital Force Diel) IEE	William Holden-Nancy Olson (reissue		100m	l 10	6.7	С	Fair	
Girls Marked Danger (ItalEng. Dial.) IFE Give a Girl a Break (c) (412) MGM	Silvana Pampanini-E. Rossi-Drago Marge & Gower Champion	June, '54 Jan. 1,'54	75m 82m	June 12 Dec. 5	27 2093	A-I	Good	
Glenn Miller Story (c) (412)* Univ. Go, Man, Go UA	James Stewart-June Allyson Harlem Globetrotters-Dane Clark	Feb., 54 Jan., 54	82m	Jan. 9 Jan. 23	2133 2157	A-1 A-1	Excellent Excellent	0.00.00
Gog (3D) (c) UA Golden Coach (c) (ItalEng. Dial.) IFE	Richard Egan-Constance Dowling Anna Magnani	June, 54 Jan., 54	81m 105m	June 12 Jan. 23	26 2158	A-1 A-2	Very Good Very Good	2D, 3D-Os
Golden Idol, The (5315) AA Golden Mask (c) (Brit.) UA	Johnny Sheffield Wanda Hendrix-Van Heflin	Jan. 10,'54 Mar.,'54	70m 88m	Mar. 13	2213	A-2	Good	
Gone With the Wind (c) (430) MGM Gorilla At Large (c) (3D) (406) 20th-Fox		ue) July,'54 May,'54	222m 84m	May 8	2286	В	Fair :	Ds 3D, 3D(1)
Great Diamond Robbery (419) MGM Greatest Love, The (ItalEng. Dial.) IFE	Red Skelton Ingrid Bergman-Alexander Knox	Jan. 29, 54 Jan., 54	69m	Dec. 5 Jan. 16	2093 2142	A-1 A-2	Good	
Greatest Show on Earth (c) (5325) Para. Guilt Is My Shadow (Brit.) Stratford	Charlton Heston-Betty Hutton (reiss Peter Reynolds-Elizabeth Sellars		153m 86m	Mar. 27	2238		Fair	
Gunga Din (479) RKO Guy With a Grin (c) (327)	Cary Grant-Victor McLaglen (reissu		117m		2230			
(form. No Time for Comedy) WB Gypsy Colt (419) (c) MGM	James Stewart-R. Russell (reissue) Donna Corcoran-Frances Dee	May 15,'54 Apr. 2,'54	93m 72m	Jan. 30	2165	A-I	Good	
H								
Hans Christian Anderson (c) (351) RKO Heat Wave (5310) Lippert	Danny Kaye-Jeanmaire Alex Nicol-Hillary Brooke	June 9,'54 Apr. 16,'54	68m	Nov. 29'52	1621	A-1	Excellent	
Heidi (Swiss) Hell & High Water (c) (CS) (403) *20th-Fox Hell Below Zero (c) Col.	Elsbeth Sigmund Richard Widmark-Bella Darvi Alan Ladd-Joan Tetzel	Apr.,'54 Feb.,'54 July,'54	98m 103m 91m	Dec. 25 Feb. 6 May 22	2118	A-I A-I A-2	Very Good Excellent Cs-S Very Good	is, Ms, Os
Hell Raiders of the Deep (!talEng. Dial.)	LANCE CONTRACTOR				2201			
Hell's Half Acre (5304) Rep. Her Twelve Men (429) (c) MGM	Wendell Corey-Evelyn Keyes Greer Garson-Robert Ryan	Aug.,'54 June 1,'54 Sept.,'54	93m 91m 91m	May 8 Feb. 13 July 3	2286 2183 49	B B A-I	Good Fair Very Good	
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		Release	Running		EWED -	L. of E). Herald	d Special
fitte-Production Number-Company	Stars	Date	Time	Issue	Page	Rating		w Data
High and the Mighty (329) (c) (CS) WB Highway Dragnet AA His Majesty O'Keefe (c) (315) WB Hobson's Choice (Brit.) Holly and the Iry (Brit.) Pacemaker Hollywood Thrill-Makers (5321) Home of the Brave UA	John Wayne-Claire Trevor Richard Conte-Joan Bennett Burt Lancaster-Joan Rice Charles Laughton-John Mills Ralph Richardson-Celia Johnson James Gleason Arthur Kennedy M. Maxwell (reissue)	July 3,'54 Jan., '54 Jan. 16,'54 June, '54 Feb., '54 Jan. 15,'54 Apr.,'54	147m 71m 93m 107m 80m 60m 99m	May 29 Jan. 30 Jan. 2 June 12 Feb. 13 Feb. 20	2166 2125 25 2183 (S)2191	A-2 A-2 A-2 A-2 A-2	Superior Good Very Good Very Good Excellent	CS-Ss or Os
Hondo (c) (3D) (312)* WB Horse's Mouth (Brit.) Mayer-Kingsley	John Wayne-Geraldine Page Robert Beatty	Jan. 2,'54 Jan., '54	83m 77m	Nov. 28 Jan. 23	2085 2158	A-1 A-1	Excellent Good	
Indication of an American Wife Col	Jennifer Jones-Montgomery Clift	July, '54	63m	A 24	2270	A-2	Fair	
Indiscretion of an American Wife Col. Intimate Relations (FrEng. Dial.) Carroll Iron Glove, The (c) Col. It Should Happen to You Col.	Harold Warrender-Marian Spencer Robert Stack-Ursula Thiess Judy Holliday-Peter Lawford	Feb., '54 Apr., '54 Mar., '54	85m 77m 87m	Apr. 24 Feb. 20 Mar. 27 Jan. 16	2190 2238 2141	A-1 A-2	Very Good Good Very Good	
1 2 1 (20) (31)	Books Winn Book on James and	A 154	45	l 22	2158	A-2	GI	20.20
Jesse James vs. Daltons (c) (3D) Col. Jivaro (5311) (c) Para.	Brett King-Barbara Lawrence Fernando Lamas-Rhonda Fleming	Apr., 54 Feb., 54	65m 91m	Jan. 23 Jan. 23	2157	A-2	Good	2D, 3D
Johnny Dark (c) (424) Univ.	Tony Curtis-Piper Laurie Joan Crawford-Sterling Hayden	July, 54	85m	June 5	2285	A-1 A-2	Very Good Excellent	
Johnny Guitar (c) (5307)* Rep. Jolson Story, The (c) Col.		Aug.,'54 ue) Not Set	110m 124m	May 8 May 1	2278	A-7	Excellent	Ss(2) or Os
Jubilee Trail (c) (5303) Rep.	Vera Ralston-Forrest Tucker	May 15,'54	103m	Jan. 23	2158	A-2	Good	
Julius Caesar Jungle Gents (5420) AA	Brando, Calhern, Garson, Kerr, Masor Leo Gorcey-Huntz Hall	Spec. Sept. 5,'54	121m	June 6	1861	A-I	Superior	
Jungle Man-Eaters Col.	Johnny Weissmuller	June, 54	68m	May 29	. 10	A-I	Fair	
К								
Keys of the Kingdom (358) 20th-Fox	Gregory Peck-Thomas Mitchell (reiss	ue) Jan., '54	137m					
Khamishia—Five Tales from Israel Israel-America	English Dialogue	May 6,'54	110m	May 8	2286		Very Good	
Khyber Patrol (c) UA Killer Ape Col.	Richard Egan-Dawn Addams Johnny Weissmuller	Not Set Dec., '53	68m	Apr. 24 Nov. 21	(S)2271 2077	A-1	Fair	
Killer Leopard (5412) AA Killers From Space (409) RKO	Johnny Sheffield Peter Graves-Barbara Bestar	Aug. 22,'54 Jan. 23,'54	71m	Jan. 30	2166	A-1	Fair	
King of the Khyber Rifles (c)* (401) (CS) Fox	Tyrone Power-Terry Moore	Jan., '54	100m	Dec. 26	2117	A-1		CS-Ss, Ms, Os
King Richard & the Crusaders (c) (331) WB Knights of the Round Table (c)	Rex Harrison-George Sanders	Aug. 7,'54	113m	July 10	57	A-2	Excellent	Cs-Ss
(CS) (413)* Knock on Wood (c) (5319) MGM Para.	Robert Taylor-Ava Gardner Danny Kaye-Mai Zetterling	Jan. 15,'54 July,'54	115m 103m	Dec. 26 Apr. 3	2117 2245	A-I	Superior Excellent	CS-Ss or Ds
L								
Laughing Anne (Brit.) (c) (5305) Rep.	Wendell Corey-Margaret Lockwood	July 1'54	90m	May 8	2285	В	Good	
Law vs. Billy the Kid (c) Col. Lawless Rider, The UA	Scott Brady-Betta St. John Johnny Carpenter-Frankie Darro	Aug., '54 July, '54	73m	July 24	82		Good	
Limping Man (5318) Lippert	Lloyd Bridges Edward G. Robinson (reissue	Dec. 11,'53 Feb. 6,'54	76m	Dec. 26	2119		Good	
Little Caesar (317) Living It Up (c) (5320) Para.	Dean Martin-Jerry Lewis	Aug., 54	80m 95m	May I	2277	В	Excellent	
Lone Gun, The (c) UA	George Montgomery-Dorothy Malone Marian Seldes-Charles W. Moffat		78m	Apr. 10	2254	A-1	Good	
Lonely Night, The Mayer-Kingsley Long, Long Trailer, The (c) (416)* MGM	Lucille Ball-Desi Arnaz	Mar., '54 Feb. 19,'54	62m 96m	Apr. 10 Jan. 9	2253 2133	A-2 A-1	Very Good Excellent	
Long Wait, The UA	Anthony Quinn-Peggie Castle Barry Sullivan-Dorothy Malone	May, 54	93m	May I	2278	В	Good	
Loophole (5414) AA Lost Patrol (480) RKO		Mar. 28,'54 } July 1,'54	80m 73m	Feb. 20	2189	A-2	Good	
Lovers of Toledo (ItalEng. Titles) Hakim	Alida Valli-Pedro Armendariz Doris Day-Robert Cummings	Apr., '54	75m	May 8	2286		Fair	000
Lucky Me (c) (CS) (324) WB Lure of the Sila (ItalEng. Dub.) IFE	Silvano Mangano	Apr. 24'54 Dec. 25,'53	100m 74m	Apr. 17 Jan. 9	2134	A-I B	Good	CS-Ss or Os
М								
Ma and Pa Kettle at Home (418) Univ.	Marjorie Main-Percy Kilbride	Apr., '54	81m	Mar. 13	2213	A-1	Good	
Mad Magician, The (c) (3D) Col.	Vincent Price-Mary Murphy	May, 54	72m	Mar. 27	2238	A-1	Good	2D, 3D
Magnificent Obsession (428) (c) Univ.	Jane Wyman-Rock Hudson Dorothy McGuire-Stephen McNally	Aug., '54 Aug. 1'54	108m 90m	May 15 Apr. 10	2293 2253	A-2 A-2	Excellent Good	
Malta Story (Brit.) UA	Alec Guinness-Jack Hawkins	Not Set	98m	July 17	65		Good	
Man Between, The (Brit.) Man Crazy (339) 20th-Fox	James Mason-Claire Bloom Neville Brand-Christine White	Feb., '54 Dec., '53	100m 79m	Nov. 14 Dec. 19	2069	B	Excellent	
Man in the Attic (340) 20th-Fox	Constance Smith-Jack Palance	Dec., '53	82m	Dec. 26	2119		Good Fair	
Man With a Million (c) (Brit.)	Gregory Peck-Jane Griffiths	June, '54	90m	May 29	2254		Excellent	
Massacre Canyon Melody of Love (ItalEng. Titles) Col. IFE	Phil Carey-Audrey Totter Giacomo Rondinella	May, 54 Apr. 17, 54	66m 96m	Apr. 10 Apr. 24	2254 2270		Good Fair	
Men of the Fighting Lady (425) (c)* MGM	Van Johnson-Walter Pidgeon	June, 54	30m	May 15	2293	A-1	Excellent	
Miami Story, The Col. Miss Robin Crusoe (c) (338) 20th-Fox	Barry Sullivan-Luther Adler Amanda Blake-George Nader	May, 54 Feb., 54	75m 75m	Apr. 10	2254	A-2 A-2	Good	
Miss Sadie Thompson (c) (3D)* Col. Mr. Blandings Builds His Dream House	Rita Hayworth-Jose Ferrer	Feb., '54	91m	Dec. 26	2117		Exc. 2D,	3D-Ss(2), Os
(473) Mr. Hulot's Holiday (Fr.) RKO GBD	Cary Grant-Myrna Loy (reissur Jacques Tati	e) Apr.,'54 June,'54	94m 85m	July 3	50		Excellent	
Mr. Potts Goes to Moscow (Brit.) (5400) Stratford Mistress of the Mountains (Ital.) Davis	George Cole-Nadia Gray Vivi Gioi	Mar. 14'54 Jan.,'54	93m 90m	Sept. 19 Dec. 12	1998 2102		Very Good Good	
Moment of Truth (FrEng. Titles) Arlan-Franco	Michele Morgan-Jean Gabin	May,'54	87m	May 22	3		Good	

				REVIE				
TITLE—Production Number—Company	Stars	lelease Date	Running Time	(S)=sy	Page	L. of D Rating		Special Data
Money from Home (c)* (5316-3D, 5330-2D) Para.	Dean Martin-Jerry Lewis	Feb.,'54	100m	Dec. 5	2093	A-1	Excel. 2D, 31	D-Ss(2), Os
Monster from the Ocean Floor (5328) Lippert		y 21,'54	64m					
Monte Carlo Baby (Brit.) Filmakers	Audrey Hepburn-Jules Munshin	May, 54	70m	June 19	33		Fair	
My Heart Sings (Ital.) IFE	Ferruccio Tagliavini	Mar.,'54	99m	Mar. 13	2214	A-2	Good	
Naked Alibi (431) Univ.		Oct., '54	86m					
Naked Jungle, The (c) (5315) Para. New Faces (c) (CS) (409) Fox		Mar.,'54 Mar.,'54	95m 98m	Feb. 13 Feb. 20	2181		Good Excellent	CS-Ss
Night People (c) (CS) (407) Fox		Mar., '54	93m	Mar. 20	2229		Very Good C	
On the Waterfront Col.	Marlon Brando-Eva Marie Saint	Aug.,'54	108m	July 17	65	A-2	Excellent	
Orchestra Wives (445) Fox	Glenn Miller & Orch. (reissue)	May, 54	94m			,,,,	Exconent	
Othello Out of This World (c) Kupferman		Jan.,'54 Apr.,'54	75m	Jan. 9 Apr. 24	(S)2135 2269	A-1	Van Gaad	
Out of This World (c) Kupferman Outcast, The (c) (5308) Rep.		Oct., '54	90m	June 26	41		Very Good Very Good	
Outlaw Stallion, The (c) Col.		July, 54	64m	June 19	33		Very Good	
Overland Pacific (c) UA	Jack Mahoney-Peggie Castle	Feb.,'54	73m	Feb. 13	2182	A-2	Good	
Paid to Kill (5326) Lippert	Dane Clark Jun	e 25,'54	70m					
Paratrooper (619) (c) Col.	Alan Ladd-Leo Genn	Jan., '54	87m	Dec. 26	2118		Very Good	
Paris Playboys (5418) AA Path to the Kingdom (Span.) Master		ar. 7,'54 Jan.,'54	62m 85m	Mar. 13 Dec. 19	2114	A-I	Fair Good	
Personal Affair (Brit.)		Feb., '54	82m	Jan. 9	2133		Good	
Phantom of the Rue Morgue (3D) (c) (322)* WB	Karl Malden-Patricia Medina Ma	r. 27,'54	84m	Mar. 6	2206	A-2	Good	2D, 3D
Phantom Stallion (5331) Rep.	Rex Allen Feb	. 10,'54	54m	May 22	(S)3	24.4	0000	20,00
Pickwick Papers (Brit.) Mayer-Kingsley		May, 54	109m	Apr. 10	2253	A-1	Excellent	
Pinocchio (c) (493) RKO Playgirl (420) Univ.	Disney Feature (reissue) A Shelley Winters-Barry Sullivan	May, '54	87m 85m	Apr. 24	2269	В	Good	
Pride of the Blue Grass (c) (5410) AA	Lloyd Bridges-Vera Miles A	pr. 4,'54	71m	Feb. 20	2189	A-1	Fair	
Prince Valiant (c) (CS) (411) 20th-Fox Princess of the Nile (c) (414) 20th-Fox		Apr.,'54 July,'54	100m 71m	Apr. 10 June 19	2254 33	A-1 A-2	Excellent CS Fair	S-Ss, Ms, Os
Prisoner of War (427) MGM	Ronald Reagan-Dewey Martin	May, 54	81m	Apr. 3	2245		Fair	
Public Enemy (318) WB Pushover Col.	Jean Harlow-James Cagney (reissue) Fe Fred MacMurray-Phil Carey	b. 6,'54 Aug.,'54	83m 88m	July 24	81	A-2	Very Good	
Q-R								
Queen of Sheba (ItalEng.) (5324) Lippert		. 12,'54	99m	Nov. 14	2070		Fair	
Queen's World Tour, A (c) UA Quo Vadis (c) (411) MGM	Robert Taylor-Deborah Kerr (reissue)	Mar., 54	84m	Mar. 13	2213	A-1	Good	
Quo Vadis (c) (411) MGM Rachel and the Stranger (469) RKO	Loretta Young-William Holden (reissue)		168m 93m					
Racing Blood (c) (410) 20th-Fox		Mar., 54	76m	Mar. 27	2238	A-I	Fair	
Raid (c) (408) Fox Rails Into Laramie (c) (419) Univ.		Aug.,'54 Apr.,'54	81m	Mar. 20	2229	A-2	Good	
Rear Window (c) Para.	James Stewart-Grace Kelly	Aug., '54	112m	July 17	65	_ 1	Excellent	. (0)
Red Garters (c) (5314) Para. Red River Shore (5234) Rep.		Mar.,'54 c. 15,'53	91m 54m	Feb6 Dec. 26	2173	B A-I	Very Good Good	5s(2) or Os
Return from the Sea (5409) AA	Jan Sterling-Neville Brand Jul	y 25,'54	80m	July 24	82		Good	
Return to Treasure Island (c) UA Rhapsody (420) (c) MGM		July,'54 r. 16,'54	75m 115m	June 26 Feb. 13	2181		Good	
Ride Clear of Diablo (c) (413) Univ.		Mar., 54	81m	Feb. 6	2173		Very Good	
Riders of the Purple Sage (443) 20th-Fox Riders to the Stars (c) UA	Geo. Montgomery-Robt. Barrat (reissue) I		56m	14 07	0007		0 1	
Riders to the Stars (c) UA Riding Shotgun (c) (323) WB		n. 29,'54 r. 10,'54	81 m 75 m	Mar. 27 Mar. 6	2237 2206		Good Good	
Ring of Fear (c) (CS) (330) WB		y 24,'54	93m	July 3	50	A-2	Very Good	
Riot in Cell Block II (51) AA River Beat (5329) Lippert		y 16,'54	80m 73m	Feb. 13 July 24	2181	A-2	Excellent Good	
River of No Return (c) (CS)* (405) 20th-Fox	Robert Mitchum-Marilyn Monroe	May, '54	91m	Apr. 24	2269		Very Good C	s-Ss, Ms, Os
Rob Roy (c) (Brit.) (494) Disney-RKO Rocket Man, The (412) 20th-Fox		Apr.,'54	87m 79m	Nov. 28 May I	2086 2278		Good Good	
Rogue Cop MGM	Robert Taylor-Janet Leigh	Oct., '54	77111		2210			
Rose Marie (CS) (c) (418) MGM Royal Tour, The (418) (CS) (c) Fox		r. 19,'54 July,'54	102m 96m	Mar. 6 June 26	2205 41		Excellent Very Good C	CS-Ss or Ds S-Ss,Ms,Os
S								
Saadia (c) (415) MGM		b. 5,'54	80m	Jan. 2	2125		Good	
Sabrina Para. Saint's Girl Friday (411) RKO		Not Set r. 15,'54	68m	Mar. 27	2238	B	Good	
Saracen Blade, The (c) Col.	Ricardo Montalban-Betta St. John	June, 54	76m	May 22	2	В	Good	
Saskatchewan (414) (c)* Univ. Scarlet Spear, The (c) UA		Mar., '54	87m 78m	Feb. 27	2197		Very Good Fair	
Scotch on the Rocks (Brit.) Kingsley	Ronald Squire-Kathleen Ryan	Mar.,'54 June,'54	77m	Mar. 27 June 12	2238 27		Good	
Scudda Hoo-Scudda Hay (c) (440) Fox	June Haver (reissue)	Mar., '54	95m					
Sea of Lost Ships (5213) Rep. Secret Document—Vienna (Fr.) Davis		Feb.,'54 b. 15,'54	85m 90m	Oct. 31 Jan. 30	2046 2166		Good Fair	
Secret of the Incas (c) (5318) Para.	Charlton Heston-Nicole Maurey	June, '54	101m	May 22	1	В	Very Good	
Security Risk (5417) Sensualita (ItalEng. Dial.) IFE		ig. 8,'54 Apr.,'54	72m	May 22	3	C	Fair	
Seven Brides for Seven Brothers (CS) (c) (426) MGM	Jane Powell-Howard Keel	Aug.,'54	103m	June 5	17	A-2	Excellent	CS-Ss or Ds
Shanghai Story, The Rep.	Ruth Roman-Edmond O'Brien	Not Set		Apr. 24	(S)2271			
She Couldn't Say No (408) RKO Side Street Story (Ital.) Burstyn		July,'54	89m	Jan. 16	2141	A-2	Good	
Siege, The (5323) Lippert		1. 17,'54						

fITLE—Production Number—Company	Releas Stars Date	Running		synopsis Page	L. of	
Siege at Red River (c) (404) 20th-Fox	Van Johnson-Joanne Dru May, '5	86m	Mar. 27	2237	A-I	Good
Silent Raiders (5404) Lippert	Richard Bartlett-Earle Lyon Aug. 6,'5	65m				
ilver Lode (c) (413) RKO	John Payne-Lizabeth Scott June,'5		May 22	2	A-1	Good 2D,
ngin' in the Corn Col. ns of Rome (414) RKO	Judy Canova-Allen Jenkins (reissue) Jan., '5 Massimo Girotti, Ludmilla Tcherina June, '5		July 3	50		Good
ns of Rome (414) RKO on of Sinbad (color) (3D) RKO	Dale Robertson-Peggie Castle June, '5		Jan. 30	(5)2167		2D,
outhwest Passage (3D) (c) UA	Joanne Dru-Rod Cameron Apr., 5		Apr. 17	2261	A-2	Good 3D, 3D
panish Main (475) RKO	Maureen O'Hara-Paul Henreid (reissue) May 1,15		May 8	2286	A-1	Good
pell of Ireland, The (c) Celtic pice of Life (Fr.) Mayer-Kingsley	Documentary May 10,5 Noel-Noel Jan.,5		Jan. 16	2142	A-2	Excellent
pice of Life (Fr.) Mayer-Kingsley ter Is Born, A (CS) (c) WB	Judy Garland-James Mason Not Se		Apr. 24	(S)2270		C
tations West (478) RKO	Dick Powell (reissue) June 1,'5		1.4 10	2014		v c 1
tormy the Thoroughbred (c) Disney	M. R. Valdez-Robert Skene Mar., '5 Richard Widmark-Lloyd Nolan (reissue) Mar., '5		Mar. 13	2214		Very Good
treet With No Name (442) 20th-Fox tudent Prince, The (CS) (c) (424) MGM	Ann Blyth-Edmund Purdon June, 5		May 29	9	A-I	Excellent
un Valley Serenade (446) Fox	Glenn Miller & Orch. (reissue) May, '5	86m		4.0		v 0 1
usan Slept Here (c) RKO	Dick Powell-Debbie Reynolds July, '5	97m	June 26	41		Very Good
T						
Tall in the Saddle (471) RKO	John Wayne (reissue) Mar., 5					
Tanganyika (c) (425) Univ. Taza, Son of Cochise (c)	Van Heffin-Ruth Roman July, 5	81m	June 12	26	A-I	Good
(410—3D, 411—2D) Univ.	Rock Hudson-Barbara Rush Feb., '5		Jan. 30	2165	A-I	Good 2D, 3D, 3D
ennessee Champ (417) (c) MGM	Shelley Winters-Dewey Martin Mar. 5, '5		Feb. 20	2189	В	Good
error Street (5304) Lippert	Dan Duryea Dec. 4, '5 James Whitmore-Edmund Gwenn June 19, '5		Dec. 5	2093 2253	A-1	Good Very Good
hem (328) hey Won't Believe Me (474) RKO	Susan Hayward-Robert Young (reissue) Apr.'5		Apr. 10	2453	V-1	very Good
hing, The (477) RKO	K. Tobey-M. Sheridan (reissue) June 1, 5					
ree Coins in the Fountain (CS)	Clifton Webb-Dorothy McGuire May, '5	102	M 15	2202	A 1	EII CC C- 14
(c) (413)* 20th-Fox hree Sailors and a Girl (c) (314)* WB	Clifton Webb-Dorothy McGuire May, '5 Jane Powell-Gordon MacRae Dec. 26, '5		May 15 Nov. 28	2293 2085	A-I B	Excellent CS-Ss, Ms, Good
hree Young Texans (c) (402) 20th-Fox	Mitzi Gaynor-Jeff Hunter Jan., '5	78m	Jan. 16	2142	A-2	Fair
nunder Over the Plains (c) (313) WB	Randolph Scott-Phyllis Kirk Dec. 12,5		Nov. 7	2061	A-1	Good
under Pass (5405) Lippert	Dane Clark-Wanda Hendrix July 23, 5 Charles Drake-Karin Booth Not So		June 19	(5)34		
bor the Great Rep. p Banana (c) UA	Phil Silvers-Rose Marie Feb., 15		Jan. 30	2165	В	Very Good
rent's Last Case (Brit.) (5212) Rep.	Michael Wilding-Margaret Lockwood Jan. 1,15	90m	Oct. 17	2030	A-2	Fair
ouble in the Glen (Brit.) (c) Rep.	Margaret Lockwood-Orson Welles Not S		June 19	(S)34	A 1	Van. Card
umbleweed (c) (405) Univ. urn the Key Softly (Brit.) Astor	Audie Murphy-Lori Nelson Dec., '5 Yvonne Mitchell-Terence Morgan Mar., '5		Nov. 21 Jan. 30	2077	A-1	Very Good Good
U-V						
		4 55m	June 12	25	A-1	Excellent
Inconquered Margolies Inholy Four (5401) Lippert	Helen Keller, Documentary June, 19 Paulette Goddard Aug. 20, 19	0.0	June 12	7.0	A-1	Excellent
ntamed Heiress (5325) Rep.	Judy Canova-Don Barry Apr. 12,15		Apr. 24	2269	A-I	Good
alley of the Kings (c) MGM	Eleanor Parker-Robert Taylor July, 5	4 86m	July 10	57	A-2	Excellent
alley of the Sun (470) RKO	Lucille Ball-James Craig (reissue) Feb., 'S	4 84m 4 97m	May 22	2	A-1	Very Good
ctory at Sea Schaefer	Documentary Aug., 5	4 - 77111	Widy 44	2	74-1	very ooda
w						
	Donald O'Connor-Janet Leigh Dec., '5	95m	Nov. 14	2069	В	Very Good
alking My Baby Back Homa (406) (c) Univ. ar Arrow (c) (408) Univ.	Jeff Chandler-Maureen O'Hara Jan., 5		Dec. 12	2101	A-I	Good
(eak and the Wicked (5432) Stratford	Glynis Johns-John Gregson July 18,1		July 24	82		Good
esterner, The Goldwyn	Gary Cooper (reissue) June, !					W
hite Christmas (c) Para. hite Fire (5317) Lippert	Crosby-Kaye-Clooney Not Scott Brady-Mary Castle Jan. 1,1		Feb. 13	2183		Fair V
icked Woman UA	Beverly Michael-Richard Egan Jan. 8,5	77m	Nov. 28	2087	В	Good
(ild One (623) Col.	Marlon Brando-Mary Murphy Feb., 5		Dec. 26	2118	В	Good
ill Any Gentleman? (Brit.) Stratford	George Cole-Veronica Hurst Feb., S Barbara Hale-Bobby Driscoll (reissue) Aug. 7, S					
Tindow, The (571) RKO	Barbara Stanwyck-George Sanders May, 5		Apr. 17	2261	A-2	Very Good
oman's World, A (421) (c) (CS) For	Webb-Allyson-Heflin-Bacall Oct., 1	4				CS-Ss, Ms
orld for Ransom (5408)	Dan Duryea Jan. 31, 5	4 82m	Feb. 13	2182		Fair
X-Y-Z						
ankee Pesha (c) (417) Univ.	Jeff Chandler-Rhonda Fleming Apr., '	4 84m	Mar. 13	2213	A-2	Very Good
ellow Mountain (432) (c) Univ.	Lex Barker-Mala Powers Oct.,"	4		8225	4.0	Cond
			May 8	2285	A-2	Good
ellow Tomahawk, The (c) UA Vukon Vengeance (5331) AA	Rory Calhoun-Peggie Castle May," Kirby Grant-Mary E. Kay Jan. 17, 25		Jan. 16		A-1	

SHORT SUBJECTS CHART APPEARS ON PAGES 66-67, ISSUE OF JULY 17, 1954

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the hasis of its performance in their theatres. This report covers 137 attractions, 6,549 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Act of Love (UA)	-	3	3	18	11
Act of Love (UA)	-	-	7	15	- 11
Arrow in the Dust (AA)	-	1	9	7	- 1
*Back to God's Country (U-1)	- 1	27	53	19	6
Bad for Each Other (Col.)	-	2	4	15	7
Bait (Col.) Battle of Rogue River	_	_	4	8	5
Beachhead (UA)	_	11	20	19	4
Beat the Devil (UA)	19	2	3	13	15
Beneath the 12-Mile Reef (20th-Fox)	29	24	10	5	I
Best Years of Our Lives (RKO) (Reissue)	1	3	8	22	13
Bigamist, The (Filmakers)	-	2	8	7	8
Border River (II-I)	i	11	34	14	4
Border River (U-1)	20	20	35	30	10
Captain's Paradise (UA) Carnival Story, The (RKO) Casanova's Big Night (Para.)	7	2	3	3	1
Carnival Story, The (RKO)	6	13	12	5	8
Casanova's Big Night (Para.)	-	1	10	17	25
Cease Fire! (Para.) Charge of the Lancers (Col.)	-	7	13	18	9
	14	27	23	9	5
Conquest of Mt. Everest (UA)	ï	1		5	_
Crazylegs (Rep.)	-	2	9	6	3
Conquest of Mt. Everest (UA) Crazylegs (Rep.) Creature from the Black Lagoon (U-I) Crime Ways (WR)	5	27	21	10	3
Crime wave (wb)	-	-	5	7	6
Dangerous Mission (RKO)	-	2	11	11	4
Demetrius and the Gladiators (20th-Fox)	5	32	10	11	ī
Dial M for Murder (WB)	i	3	6	5	- 1
Dragonfly Squadron (AA) Drive a Crooked Road (Col.)	-	5	2	10	2
Drums Across the River (U-I)	-	10	11	5	_
Drums of Tahiti (Col.)	-	-	10	4	5
Duffy of San Quentin (WB)	-	-	1	5	5
Easy to Love (MGM)	22	28	33	12	15
Eddie Cantor Story (WB)	4	44	47	14	20
El Alamein (Col.) Elephant Walk (Para.)	12	3 28	10	2	-
Escape from Fort Bravo (MGM)	12	5	41	49	24
Executive Suite (MGM)	9	29	33	18	5
Fireman, Save My Child (U-I)	_	1	5	7	8
Flame and the Flesh (MGM)	-	7	18	22	2
*Flight Nurse (Rep.)	1	12	23	15	5
Forbidden (U-I) Forbidden Female (Para.)	8	2	29	22	30
French Line (RKO)	8	15	6	2	-
French Line (RKO)* *From Here to Eternity (Col.)	75	54	8	2	5
Genevieve (U-I)	4	7	4	5	_
Geraldine (Rep.) Give a Girl a Break (MGM)	-	-	-	2	10
Give a Girl a Break (MGM)	-	7	24	40	15
Glenn Miller Story (U-I)	115	49	9	7	1
Golden Mask (UA)	_	-	2	2	3
Go Man Go (UA)	9	20	11	4	2
Great Diamond Robbery (MGM)	-	9	12	19	7
Gypsy Colf (MGM)	2	15	14	6	2
Heidi (UA)	3	.1	4	-	6
Hell and High Water (20th-rox)	31	18	7	-	1
Hell's Half Acre (Rep.) Here Come the Girls (Para.)	2	8	14	3 58	26
High and the Mighty (WB)	6	3	-	-	-
Highway Dragnet (AA)	-	3	1	2	2
His Majesty O'Keefe (WB)	14	24	34	45	19
Hondo (WB)	87	49	19	2	3

	E.v.		414		88-
Indiscretion of an American Wife (Col.)	EX	AA	AV	BA Z	PR
It Should Happen to You (Col.)	2	3	4	10	20
Jesse James vs. the Daltons (Col.)	4	14	12	9 23	2
Jivaro (Para.) Johny Dark (Univ.)	1	4	5	-	1
Johnny Guitar (Rep.)	17	9	10	23	13
Jubilee Trail (Rep.) Julius Caesar (MGM)	9	13	3	-	13
King of the Khyber Rifles (20th-Fox) Knights of the Round Table (MGM)	24	15 24	11	3	3 7
Little Caesar (WB) (Reissue)	7	2	2	11	3
Living Desert, The (Disney)	100	81	2	-	1
Lucky Me (WB)	-	7	13	30	5
Ma and Pa Kettle at Home (U-I)	40	54	21	4	6
Mad Magician, The (Col.) Make Haste to Live (Rep.)	_	1	4	2	2
Man Between, The (UA)	-	3	5	4	3
Man in the Attic (20th-Fox)	2	2	13	7 5	6
Miami Story, The (Col.)	-	3	14	5	3
Miss Sadie Thompson (Col.)	15	40 53	19	17	2
Naked Jungle, The (Para.)	3	29	20	13	5
*Nebraskan, The (Col.) New Faces (20th-Fox)	7	2	12	14	6
Night People (20th-Fox)	22	8	21	3	1
Overland Pacific (UA)	-	-	6	2	3
Paratrooper (Col.)	2	31	45	25	5
Personal Affair (UA)	15	6	17	9	5
Pinocchio (RKO) (Reissue)	27	6	9	8	- 1
Pride of the Blue Grass (AA)	_	ī	4	5	12
Prince Valiant (20th-Fox)	14	11	11	3	7
Prisoner of War (MGM)	_	4	8	10	3
Quo Vadis (MGM) (Reissue)	10	24	12	10	5
Racing Blood (20th-Fox)	-	-	5	-	6
Rails Into Laramie (U-I)	ī	8	19	16	14
Rhapsody (MGM)	1	20	13	22	10
Ride Clear of Diablo (U-I)	4	27	7	7	5
Riding Shotgun (WB)	-	7	17	19	1
Riot in Cell Block II (AA)	40	7	42	18	2
Rob Roy (Disney-RKO)	-	3	18	13	11
Robe, The (20th-Fox)	88	16	7	ī	2
Saadia (MGM)	-	1	7	23	28
Saskatchewan (U-I) Secret of the Incas (Para.)	21	56	57	7 8	7
Shark River (UA)	-	20	15	4	5
She Couldn't Say No (RKO)	_	6	19	25 14	9
Southwest Passage (UA)	-	-	4	7	3
Student Prince, The (MGM)	4	4	6	5	-
Taza, Son of Cochise (U-I)	2	7	26	23	23
Them (WB) Three Coins in the Fountain (20th-Fox)	3	20	5 2	8	4
Three Sailors and a Girl (WB)	1	7	51	31	18
Three Young Texans (20th-Fox)	_	7	7	12	23
Untamed Heiress (Rep.)	-	2	-	6	- 1
War Arrow (U-I)	-	34	44	16	6
Wicked Woman (UA). Wild One (Col.)	-	22	14	6	4
Witness to Murder (UA)	-	4 2	3	3	3 4
Yankee Pasha (U-I)	_	16	33	18	6
Yellow Tomahawk (UA)	-	-	3	Ī	Ĭ





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